

HOUSE AND GARDEN

A monthly magazine devoted to
Architecture, Gardens, Decoration,
Civic and Outdoor Art

EDITED BY

HERBERT C. WISE

VOLUME FIVE

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House and Garden

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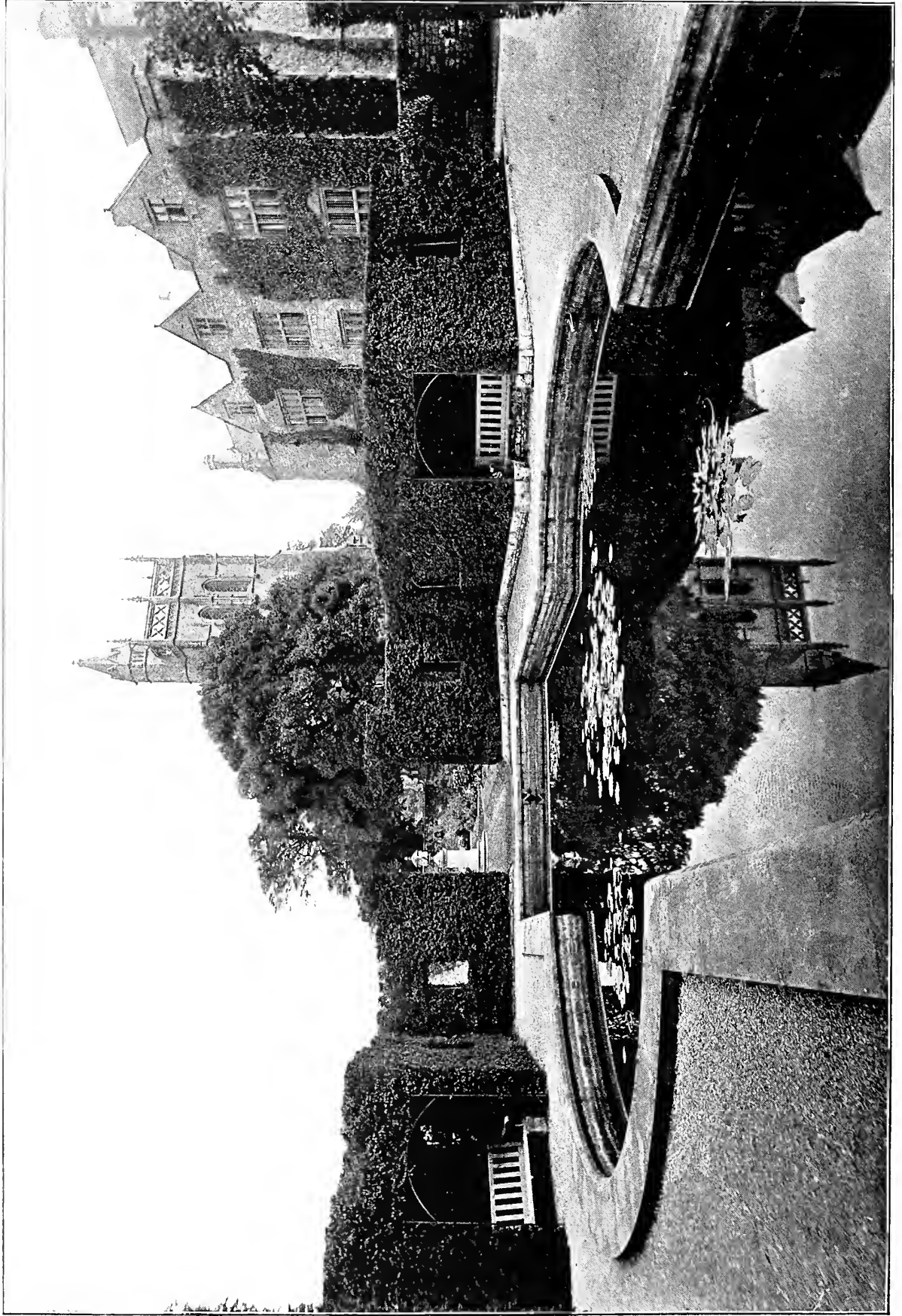
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THE POOL IN THE FLOWER GARDEN AT BARROW COURT

House and Garden

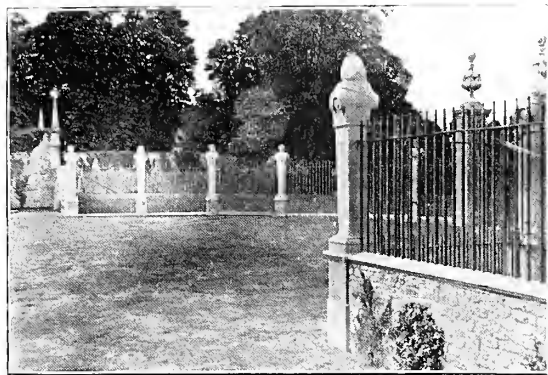
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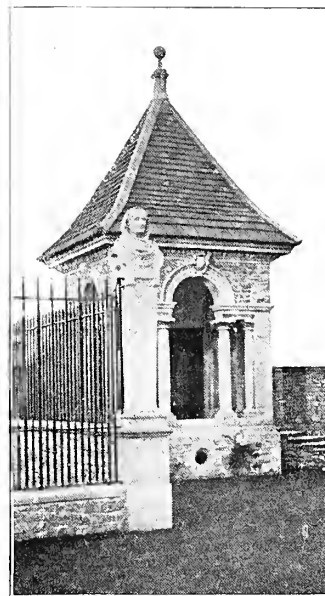
No. 1



January



The Twelve Months



December

BARROW COURT

SOMERSETSHIRE, ENGLAND

DESIGNED BY F. INIGO THOMAS

ROUND about the Avon Valley and the cities of Bath and Bristol there are large upland tracts, backed on the south by the Mendip Hills and on the north by the less bare and breezy Cotswolds, which seem by their fat land and soft and kindly climate to invite the husbandman and gardener—a countryside where nature gives in full and grudges not. This district, too, though it only really borders Somersetshire, has in a subdued and milder form some of that special charm which the county gets from its variety of configuration—its flattest of flat meadowlands ribbed by hills that alternate from gentle wooded slopes to such bleak and heathery tops as Exmoor. Thus at Barrow, though it is but a few miles from Bristol and has the city in sight, the gardener's work is easily done.

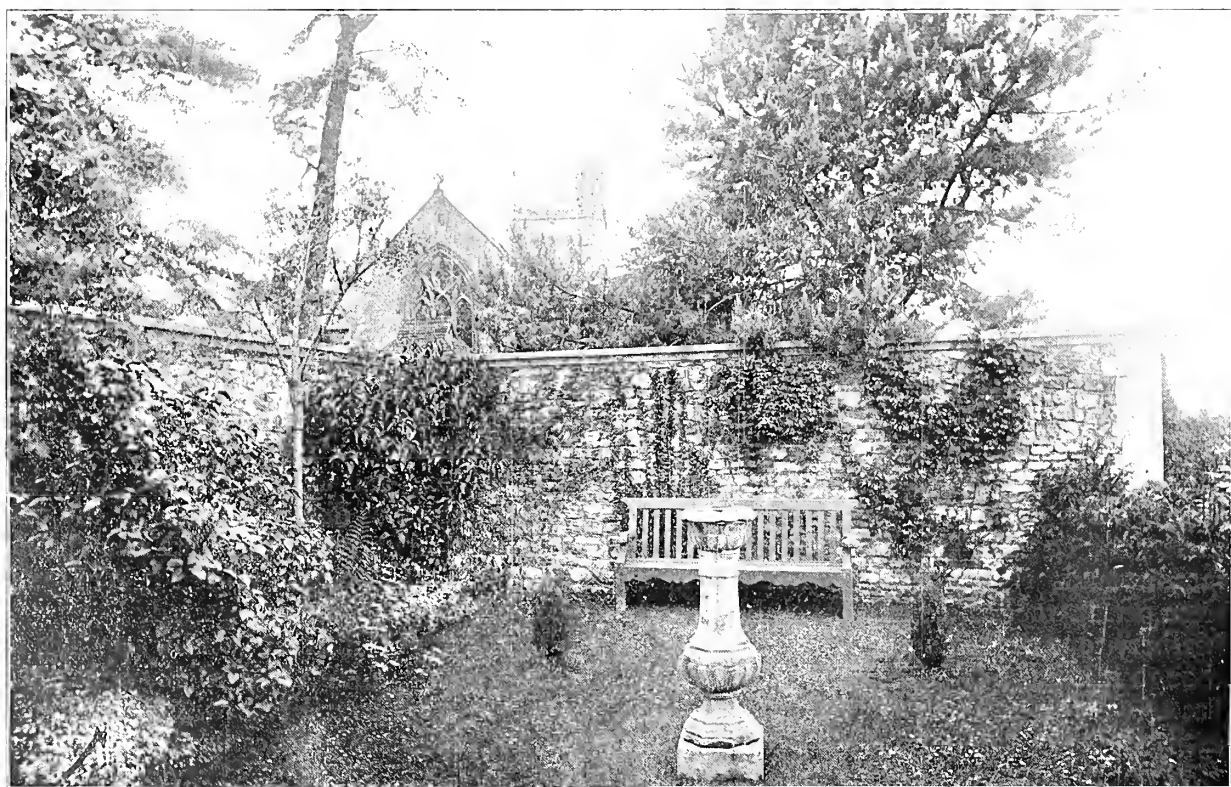
If not so hoary in being as in repute, Barrow Court is in no sense a modern place, for

the manor belonged to a Norman bishop years before William Rufus had its disposal at his pleasure; and a priory and a nunnery flourished here for centuries until Henry VIII dissolved them. Then the manor became but a large farm, and the yeoman thereof built himself a house alongside the church, where the present building stands; but of the old structure nothing remains save the bare walls, a window or two, some ceilings and chimneypieces and the front door. Of what has been done at different times in the way of restoration and repair to both church and house it will suffice to say that it is in good taste, suitable to style and period.

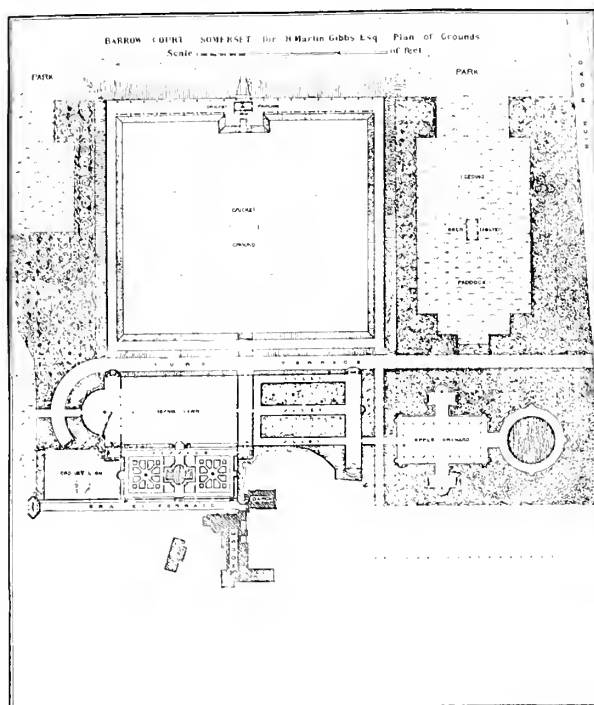
The present interest which attaches to Barrow Court, however, is chiefly concerned with the gardens. These with their architectural pieces are practically all the work of Mr. F. Inigo Thomas. Previous work of course there was—the lily pool, the iris tank



INSIDE THE TRELLISED COURT



AN OLD SUN-DIAL AT BARROW COURT



THE PLAN OF BARROW COURT

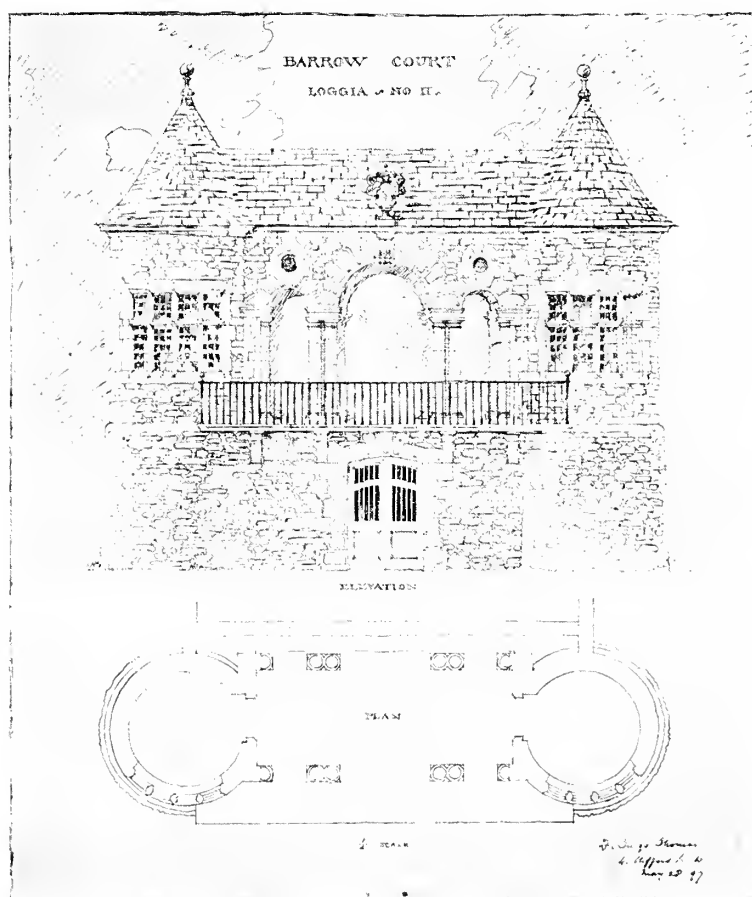
is divided into three compartments, the central one formed of pleached yew growths eight feet high, pierced and recessed and enclosing the old lily pool. On either side are quadrangular plots of grass, each divided into four portions, which again have borders round a central Portugal laurel. In the middle of these two plots are large stone vases set upon high pedestals.

Bordering the three compartments and dividing them from the tennis lawn is a broad gravel terrace with steps leading down to the lawn in the center, and at each end is a small architectural court enclosed with stone walls, the southern one with wood seats on two sides trellised over in novel fashion. Bay-trees in tubs, honeysuckle and passion flower on the trellis and the blue *Ceanothus dentatus* on the wall go to furnish this court with color and foliage. At the other end of the terrace is a similar court with a stone table and seat. The walls here were in June resplendent with the fine yellow

and dovecote near by and parts of the kitchen garden — all of which had to a certain extent to be considered and worked in with the new; but a glance at the plan will show at once how naturally the division betwixt old and new has come about.

The respective positions of house and church,—as well as of the other existing buildings,—being rather awkwardly arranged, a strictly formal connection between buildings and garden was not at all an easy one to compass, and the resulting effect on the plan is a feeling that the different units to be dealt with—church and house and garden—seem rather to be separate entities than parts of a whole. This is not the case at all in reality, for the two buildings are continually forming delightful points of approach or departure from whichever side of the garden they are surveyed.

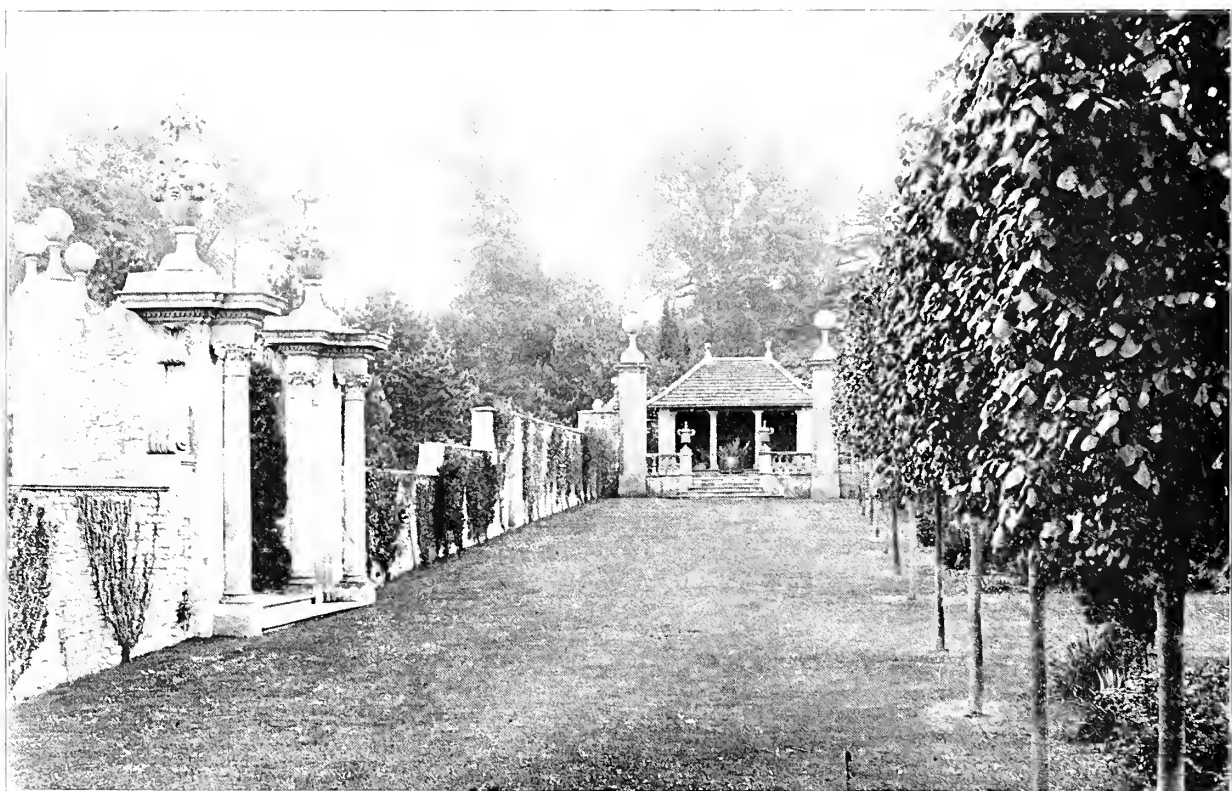
The flower garden, which is on the western side of the house,



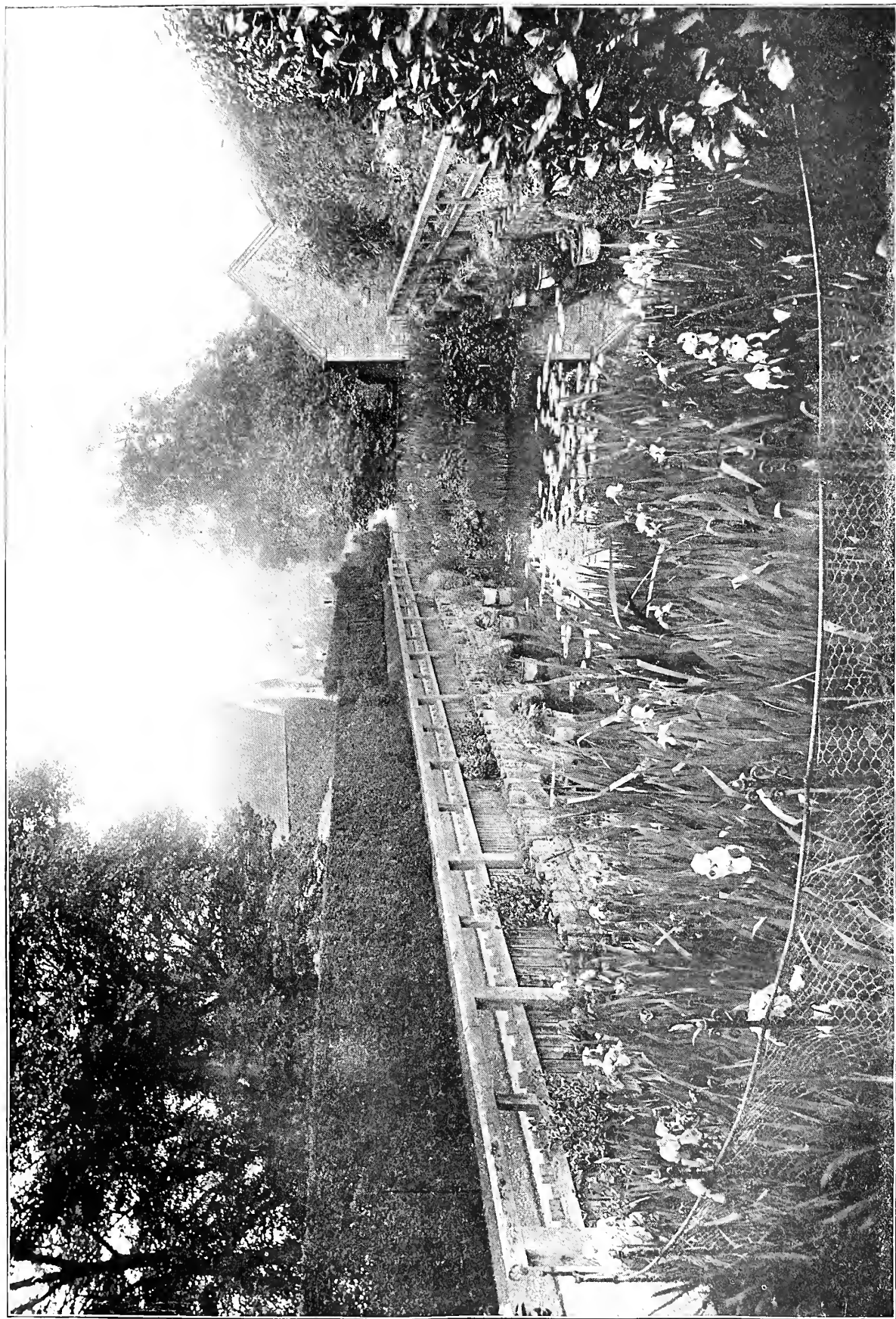
A SKETCH FOR A PAVILION AT BARROW COURT



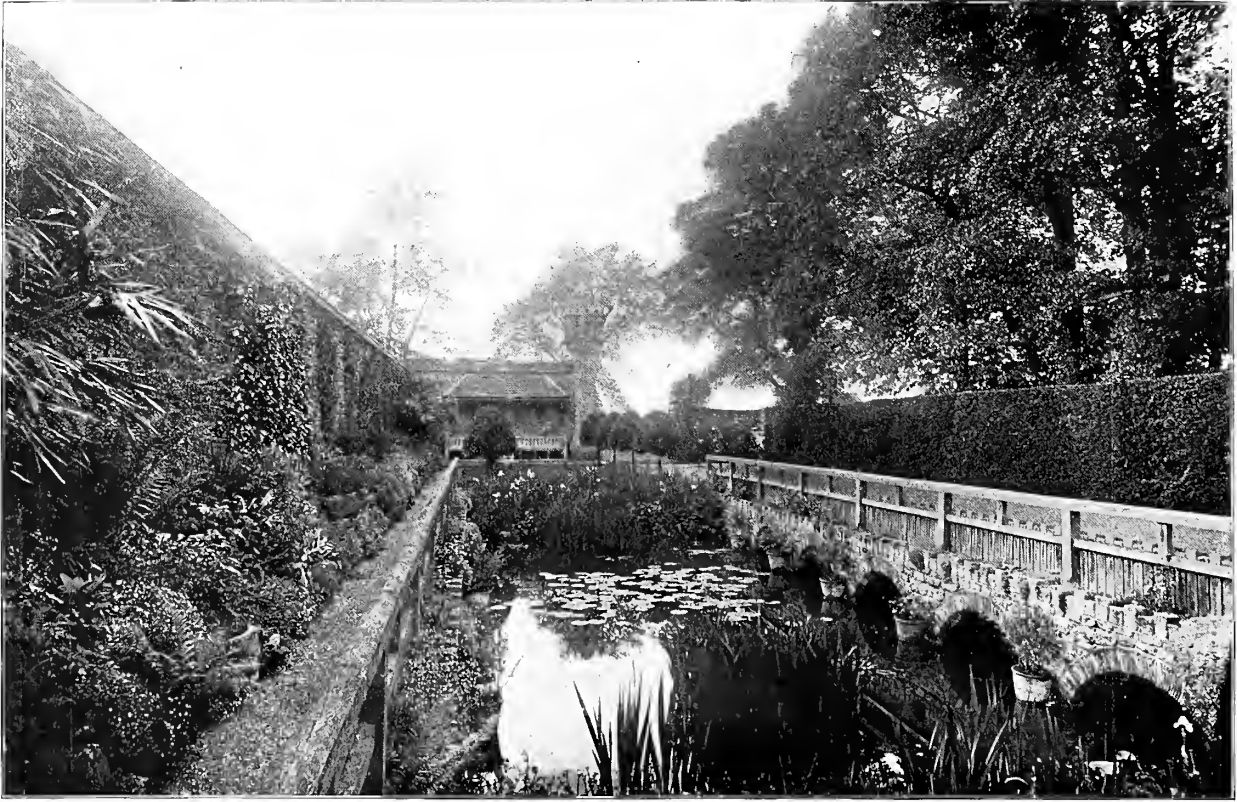
AT THE ENDS OF THE ALLEYS OF LIME-TREES
Looking Northward



AT THE ENDS OF THE ALLEYS OF LIME-TREES
Looking Southward



THE LILY POOL AND THE TITHE BARN AT BARROW COURT



THE LILY POOL AT BARROW COURT
Looking Westward

blossoms of the *Piptanthus Nepalensis*. From both these courts broad flights of steps lead down about five feet to the tennis lawn, which has been leveled up from the hillside by means of a retaining wall and stone balustrading.

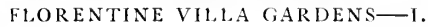
At the southern end of this balustrade is a small pavilion exactly opposite the trellis court and connected with it by an iron railing with stone gates and piers in the center. This ironwork makes a fine semicircular sweep and encloses the southern end of the tennis lawn; and the intermediate stone piers, twelve in number, which stiffen the railing, are carried up as terminal figures, sculptured to represent the twelve months of the year. January is in the semblance of a young girl, who passing through the successive stages of life ends in December as the elderly matron. This is a pleasing conceit strictly on the lines of the symbolical treatment of garden statuary which was so often resorted to by the earliest garden designers.

Due east of the tennis lawn is a small yew alley, and further on are the lime walks which enclose two small shrubberies containing yews, *abores irtal*, red and white mayes, lilacs,

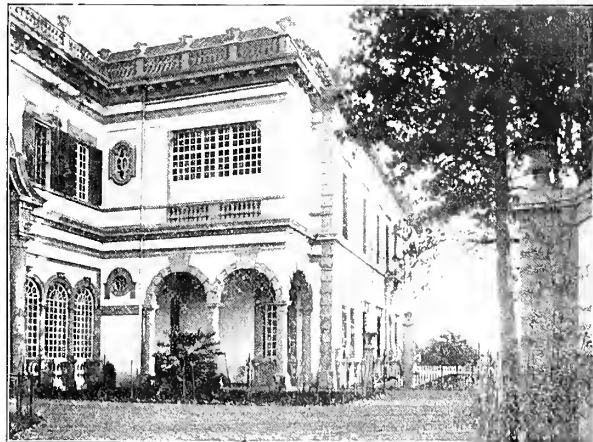
gorse, *pavia flava*, white and yellow broom, briar and guelder roses, *juniperus fragrans*, syringa, the very fine white *spirea confusa* and the fragrant *rhus cotinus*, a planting which insures color either in bloom, leaf or berry for eleven months out of the twelve. A single row of alternating limes and dwarf hollies bounds these plantations on all sides. Still further eastward is the apple orchard and a high wall divides it from the lime walks, with pavilions north and south and a striking architectural feature in its center. On this wall grow cotoneasters of all kinds, *forsythia suspensa*, white clematis and *genista andreana* with its generous yellow bloom. The northern pavilion tallies in all respects with that on the tennis lawn, while the southern one, with its enclosed forecourt, ball-topped piers and fine lead vases, is a good finish to this end of the garden.

Away on the other side of the house there is a charming iris tank, part of the older work, making with its surroundings and in the setting of a misty English afternoon a perfect study in the color values of gray-green iris, a silvery oak-fence and the warm, dull yellow of the walls and tithe-barn.

BY JANET ROSS



The Barons Del Nero laid out the gardens, and turned the small house into a typical seventeenth century villa with frescoed rooms. About seventy years ago it came into the possession of Mr. Hall, an Englishman, from whose widow Graf von Hochberg bought villa and lands after the earthquake



7

of 1895. The old house had suffered considerably from that disturbance. It was completely gutted, and in its place rose the great pile which the Count has called by his own name translated into Italian. He has been his own architect and landscape gardener, and the illustrations will show how well he has succeeded. The great drawing-room occupies the whole southern front of the house, taking the place of three rooms and a kitchen of the old villa. It has a magnificent

front is that of the old villa of the Del Nero family; and the Count tells me that when he recast the interior of the building, he found pieces of fine old sculptured friezes which had been used as ties. Portions of columns and ancient capitals which were built into the walls, had been ruthlessly chipped off when too big to be used; and above the stone vaults were remains of old carved wooden ceilings with traces of painting. The library and dining-room are to the east, and the lat-



A VIEW IN THE FORMAL GARDEN AT "MONTALTO"

aspect, and contains beautiful stucco work, much of which is copied from *Sans Souci*. Rich colored carpets, brought from India, where the Count traveled with his eldest brother, Prince Henry of Pless, bronzes and *objets d'art* of all kinds are scattered about. To the west is a smaller room ornamented with most dainty stucco work. Here, too, is the broad wooden staircase leading to the floor above where is the Count's studio, for he is an artist of no little ability, and has studied long in Paris. The whole of the western

ter has an original frieze of various birds, turkeys, partridges, pheasants, etc., and fine old pictures of fruit and flowers are let into the wall. In the center of the ceiling is a large mirror, with delicate scrolls and sprays of flowers in white stucco. The electric light, power for which the Count makes on the premises, is cunningly placed behind the different birds, and the effect is wonderfully pretty and soft.

The northwest front faces the spur of hills which run gently down from the height of

Fiesole to the plain of Florence. At the extreme point of this spur, half hiding the town, itself half hidden by noble cypresses, stands Countess Rasponi della Testa's beautiful villa "Font' all' Erta," and Camerata nestles below surrounded by woods. The Villa Medici (now Mrs. McCalmont's), so well known as the spot first chosen by the Pazzi for their attempted assassination of the Magnifico and his brother Giuliano is seen high up near Fiesole. In fact every point of vantage from which the glorious



A GATEWAY TO THE FORMAL GARDEN

view of Florence can be enjoyed has been built on, for every Tuscan wishes to live where his eyes may rest on the cupola of his beloved Duomo.

The iris and rose-bordered drive which winds up through the grounds of "Montalto" from the Affrico below, finally emerges upon the piazza or forecourt in front of an archway which leads into the entrance hall; and the terrace surrounding three sides of the house is separated from this open space by wrought iron gates. To the south the terrace is very broad and over-



ROSE ARCHES AT "MONTALTO"

looks the Italian garden, of which a photograph is given; but it can only afford a faint idea of the symmetry of the walks, of the design of the beds, of the shape of the fountain, and these are better understood from the plan at the head of this article. What are these ornamental forms without the glow of color from flowers of every description, — roses, cacti, dahlias, plumbago, wistaria and passiflora; without the deep green of the orange and the lemon trees, the dark leaf and ivory flowers of the magnolia, the tender feathery mimosa; and here and there the cold gray of the agava;



IN THE ROSE GARDEN AT “MONTALTO”

while the hot sun burns light into everything and dazzles the eye as it falls on marble fountain and white statue? Wonderful, too, is the view. As you lean over the low wall of the terrace your eye wanders beyond the beautiful garden at your feet, over many miles of fair Tuscany—from Vallombrosa to the east, to the Carrara and the Modena mountains far away to the west. Florence lies at your feet, and in this clear, pure air one can recognize every building of the city—the Duomo, Giotto's Campanile, the Palazzo Vecchio, S. Lorenzo, S. Croce and the towers of the ancient walls.



AN ARBOR OF BAMBOO
and a Descent to the Fruit Garden



THE WALL OF THE TERRACE
which overlooks the Formal Garden



THE CENTRAL WALK OF THE FORMAL GARDEN

Beyond is the hill of S. Miniato, and beyond again, hill upon hill fade away into a horizon still of hills. To the east the terrace is protected by a high wall from the keen *tramontana* or north wind, and here a grass plot, shaded by a grand magnolia, a camphor tree and an ilex, runs the length of the villa. A summer-house at one corner of the terrace on this side gives one a view of the machicolated walls of Poggio Gherardo, that first resting place of Boccaccio's merry company; and beyond on the side of the hill is the village of Settignano. To the left Vincigliata crowns its beautiful woods, and high above stand the remains of the once fortified Castel di Poggio.

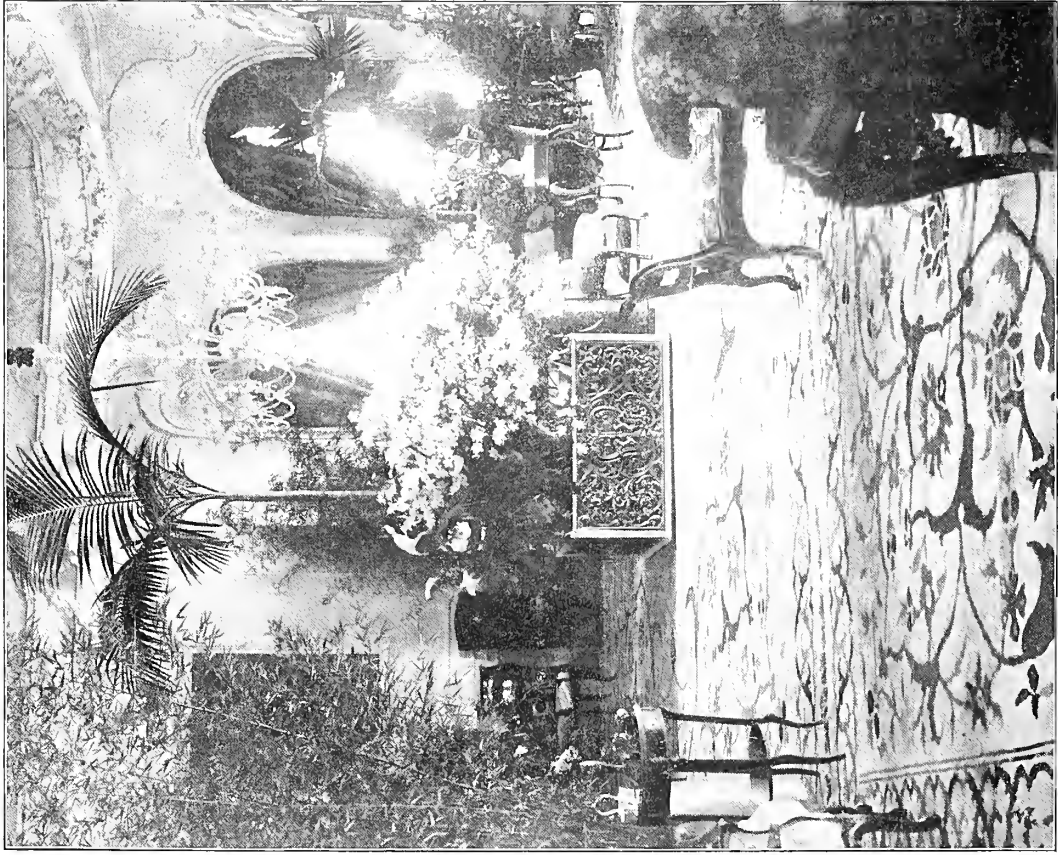
To the northwest of the formal garden, and on a somewhat lower level, we come upon the rose garden. Of this neither photograph nor pen can give any idea. Words must seem exaggeration when attempting to describe the wealth of bloom, the mass of color. Of roses there are five hundred varieties collected in a comparatively small space. Every

shade from white to deepest orange, from palest pink to darkest red are there, not growing as in more northern climes — each standard tidily restricted to its allotted space, —but in glorious profusion—intermingling, intertwining in a grand luxuriance of growth. Such wealth of bud and flower is never seen in the north. The beauty of it is positively intoxicating. The eye rests on nothing but color and color, while you breathe the delicate perfume of these thousands upon thousands of flowers.

Below the roses and at the entrance of a long pergola which runs west and south the whole length of the grounds, a path leads through a small herbaceous garden, rich in every variety of plant, at the side of which, shaded by ilex and pines, is a large basin, one of fifteen constructed by Count Hochberg to supply his immense garden with water. The rain collected from the roofs fills the highest one, and overflows into the others placed at different levels on the slope. I was told by



A POOL BESIDE THE HOUSE



THE SALON OF "MONTALTO"

*Showing the decorative use of cut flowers
(This salon extends across the southern end of the house and opens upon the terrace overlooking the formal garden)*



THE FOUNTAIN OF THE FORMAL GARDEN

Herr Anlauff—Count Hochberg's head gardener—that five years ago no trace of the present garden existed. The fine trees near the house speak of the time when some sort of pleasure-ground surrounded the original villa, but when bought by the Count, olives and vines, artichokes and Indian corn grew up to the very walls.

The formal garden was laid out first, then the walks in the beautiful shrubbery at the

taste an apricot-tree here, a fig there, gnarled olive trees centuries old, have been preserved of those that grew in the original *podere*,—preserved to add their beauty of foliage and fruit to the rarer trees and shrubs planted amongst them. The garden of "Montalto" is a wonderful example of what can be done in a climate such as that of Tuscany, when intelligence and taste have at their disposal every aid that modern horticulture has discovered.

back of the house, and the lawn tennis ground, and later the rose garden. Now the park-like slope which runs down to the edge of the property is gradually being converted into a very paradise of every kind of tree, shrub and flower. It is a real pleasure to be shown over the different portions of the grounds by the gardener, under whose intelligent care they have reached their present perfection, and to see in the park with what



AN ENTRANCE TO THE FORMAL GARDEN FROM
THE SUMMIT OF THE HILLSIDE

THE EVOLUTION OF THE STREET—III.

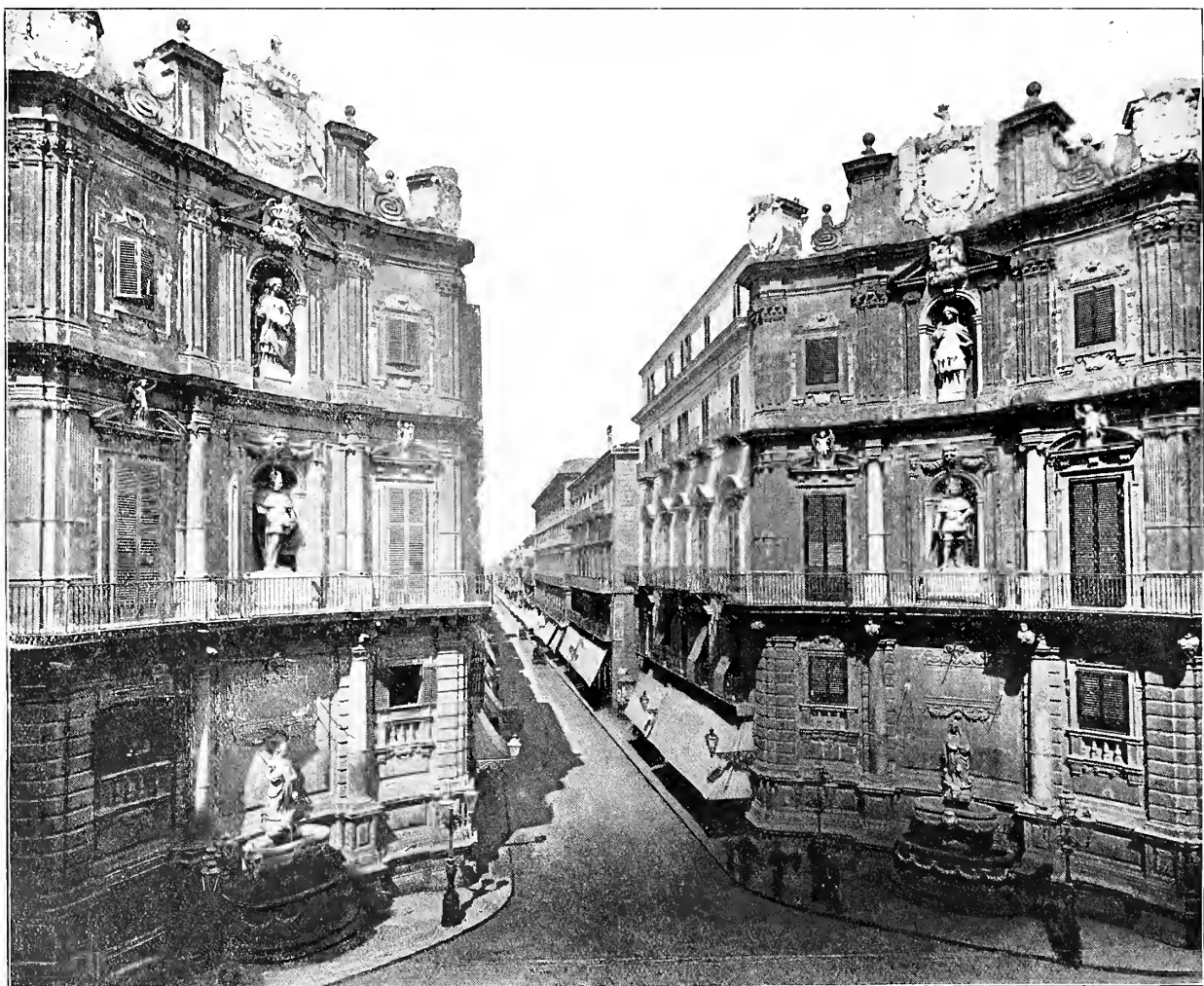
By CHARLES MULFORD ROBINSON

(Continued from the December number of House and Garden)

THE Champs Élysées with all its splendor, its great breadth, its fine proportions, its unbroken vista, will not do for the universal street model. Just because of these merits, it has been possible to say without hesitation that the Champs Élysées—worthy representative though it be of the climax of street evolution—is not fitted to serve as the ideal for various definite kinds of thoroughfare that must be put to special purposes and that, as the essential differentiation of species in the continued course of evolution,

must inevitably appear. One of these is the business street.

The only excuse for great width in a crowded business thoroughfare is accommodation of the travel, present or prospective. It is necessary that the buildings be erected flush with the walk, so that they may be brought as near as possible to the wayfarers—first, because time is precious in this quarter of the town; second, because the merchant must attract the customer and not wait for him; and third, perhaps the most impor-



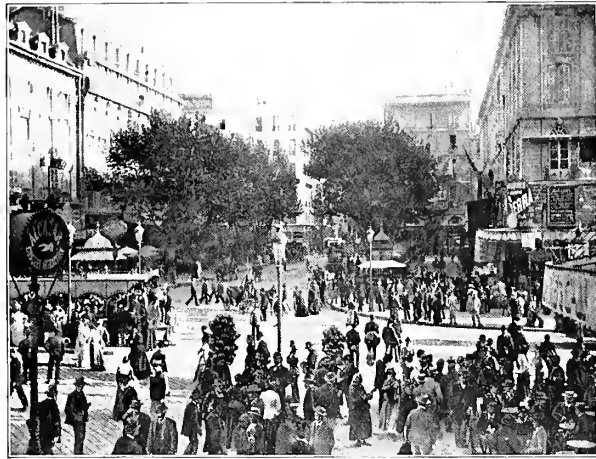
THE PIAZZA DI QUATTRO CANTONI

PALERMO



THE RUE DU HAVRE—PARIS

Leading to the Gare St. Lazare



THE COURS ST. LOUIS—MARSEILLES

Trees used to continue the street line

tant consideration, because space is here so valuable that there is a desire to occupy as much of it as the law allows, and the most valuable part of the space is the street frontage. Thus at that stage of development at which the street, considered in the abstract, widens for the sake of adornment, the business thoroughfare begins to be differentiated. For its special functions special needs arise and these are met by particular provisions.

In observing the natural course of street evolution, we have said that a widening of the thoroughfare for ornamental purposes was an early step. Clearly, in the street given over to business this will not be taken. If there be any widening here, it will be for the sake of the travel. Having cited the space before the Porta Felice in Palermo as an illustration of how the broadening of a way may begin, we may take a street from the same city to illustrate the unwidened business thoroughfare—long, straight, orderly, every inch of its space utilized; but that space narrow. If the street lighting be from house fronts here, in reminder of ancient times, it is arranged with consider-

able effectiveness and with much economy of precious room; and the smooth, clean pavement, the exceptional dignity and order of the street, prove it a late product in urban evolution.

But Palermo is a little, languid place, and as cities grow and traffic crowds upon the streets, these have to widen even in the costly business portions of the town for the sake of the travel, broadening yet more when there is a convergence of highways. The Rue du Havre, terminating in the Gare St. Lazare, in Paris, is a good example. And the picture is the more interesting because it shows a new development on the street that we have not seen before. Where the way broadens, through the confluence of streets, there is centrally placed a cluster of lights, and the value and appropriateness of their location is further emphasized by placing them upon a slightly raised stone platform, which serves the double

purpose of dividing the streams of travel and of forming an isle of refuge to the pedestrian, midway across the crowded thoroughfare. Here has appeared a new and important street utility.



A CITY PARK IN NAPLES

Showing the effective use of statuary in public places

If at such a juncture there be not enough travel to fill the space or to make necessary the provision of a refuge, civic sculpture finds in it a noble site. Its lesson of commemoration or inspiration will be constantly before the citizens, will enter into their daily lives; while, from the standpoint of the street, the sculpture will ornately close the vistas of the converging thoroughfares and will make an accent of adequate importance and artistic emphasis. As soon, then, as the wish appeared to embellish the street, this use was made of such sites, when they were available. The differentiation of the business variety of street had thus continued, and where, in abstract conception, we had found grass, trees, shrubs and flowers appearing, with perhaps some incidental sculpture, we now find strictly architectural, and hence a more urban, development in the construction of an isle of refuge, the location of

clustered lights, or of civic sculpture by itself.

And yet the value—social, hygienic and esthetic—of the trees was too obvious to be ignored; and if only the space were broad enough—breadth being here a relative term dependent on the volume of travel quite as much as on feet and inches—there was a planting of trees. Now, since the widening of business streets takes place usually after the thoroughfare has been built up, being in response to, rather than in anticipation of, the pressure of traffic that the construction causes, the broadened spaces will not always be continuous. Buildings of great value may, for some years at least, cause breaks in it; and until these are swept away the street will have a very irregular aspect, unless in the widened portions the original building line can be carried on by a row of trees. So a special and supplementary value came to be



THE RUE DE LA RÉPUBLIQUE

LYONS

attached to trees in certain portions of the business districts.

Mankind's appreciation of nature, especially within city boundaries, is a comparatively late growth; but when the trees had been appreciated and the ornamentation of broad open spaces by means of planting had been undertaken, a long advance was made. Yet the naturalness of vegetation was so far removed from the artificiality of a town's business district that an unconfessed sense of artistic incongruity and of civic unfitness long barred nature from the business part of the town, and it was by a reversal of what would seem the natural order of development that massed foliage was recognized as valuable for the terminus of a street vista only after the worth of sculpture for this purpose had long been appreciated. Thus even among business streets, though more lately there, the planted open space came to be esteemed, and not merely for its own beauty but for the benediction it shed far upon the way. To lead up to it and blend it with the highway, nothing could be so efficient as a row of trees.

Where the street has widened in parts, and rows of trees continue the original building line in order that perspective may be preserved, it may be possible to throw the divided roadway to either side, beyond the trees. There is then left a middle strip, the width of the old street and continuing its vista, which may be given over to formal gardening. This is not strictly a business-street peculiarity, but it is an interesting development that occasionally appears on them; and upon them at least, needless



THE PLACE DE LA RÉPUBLIQUE—PARIS

to say, it is absolutely essential artistically that the gardening be formal. A portion of Charles Street, in Baltimore, is an example, though the Rue de la République, in Lyons, is rather better, as emphatically a business thoroughfare.

In the Place de la République, in Paris, we come to a space magnificent in its proportions,

adorned with sculpture, fountains, rows of trees, and many lights, and having beneath its rich, calm surface such wonder of underground construction that it would seem as if the evolution of the business thoroughfare could proceed no further in glory or completeness. The place offers a study in the evolution of the furnishings of the street as well as in the evolution of the street itself. The lamp posts, so familiarly hideous with us, have become artistic. The flag poles or masts are things of beauty. The trees, springing in healthy rows from the pavement, have their roots protected by iron gratings that admit the moisture; and finally the comfort of the citizens as well as their convenience and pleasure has been consulted.

But if we need go no further in seeking the latest stage in the evolution of the public way, in the business district of a city, than to this vast open space in modern Paris, we may yet obtain by looking further some hints at least that will be suggestive. We may note at once the value of planting, in the setting it offers to architecture. It may offer so noble an approach as to do for a building not less than verdure familiarly does for a statue. The Government buildings on the Ringstrasse of Vienna are a conspicuous example, if there were need of seeking so far.



A TYPICAL AVENUE OF A PRIVATE ESTATE, THE FORERUNNER OF THE MODERN PARKWAY
The "Avenue of the Queen" at Cascina, Italy

The value of fountains, to close a street vista delightfully with a shining column of water, needs no explanation; and the worth of statues, to mark the street entrance to a planted open space whose vegetation is their background, is obvious if there be desire for the stately, imposing and splendid. Nor, clearly, will all this be incompatible with the requirements of a business street; rather, will it round out that thoroughfare in more completeness, adding the handsome, beauti-

ful and social elements to what had been before only commercial or utilitarian.

By degrees, then, we come, in considering the evolution of even the business street, to a realization (very striking in this connection) that the time is not far distant when it will not be possible to discover a beautiful city that has not trees, nor to picture, save under exceptional conditions, a street among all the differentiated species of streets, that is satisfactory in its nobility if it have not in some



THE PROVISION FOR VARIOUS KINDS OF TRAVEL
The Bois de Boulogne—Paris



CANAL-PIERCED AMSTERDAM

way the softening touch of verdure. To this end, clearly, has tended the evolution of the street; and with more rapidity in the last decade or two than in all the centuries before. The business street would be the last to feel its influence. Mr. Gomme, the statistician of the London County Council, writing of the improvement of London during the reign of Queen Victoria, declares that "in all the new streets formed by the Council trees have been planted." And he adds: "Treeless London is, it is to be hoped, a thing of the past."

But if a thoroughfare dedicated to the activities of industry and commerce suffers trees to trespass on its precious space, we may be sure that in the evolution of the street there must be highways and byways of other special purpose, and of the final glory of which the Champs Élysées would be still not an accurate representative, where the trees will be imperative, not incidental. Such will be certain minor residential streets; such may be the waterways that in certain cities commerce has taken to itself; and such will be the parkways which, by whatever name—

boulevard, avenue or parkway—lead the city to its country pleasure ground.

As to the latter, reflecting on the evolution of the way, and seeking causes, we find the large park of the city and its parkway approach too modern, even recent, a development to lead us far. We must go back of that, to the nobleman's park or gentleman's estate, that was its forerunner, and in the "avenue" of trees that like a cathedral aisle was the main approach-road, we shall find the prototype of the parkway. In the development of the approach-road as a street a need will arise for walks as well as for drives. A demand for bridle paths may supplement this; the ubiquitous bicycle may require a special provision, and it may be that houses will line the parkway to the very entrance of the park. But always the trees will be here a pleasant and conspicuous feature, and it will be possible to trace the original ideal of this highway, of special purpose and special arboreal beauty, to the tree-arched avenue in the private park—in reminder that the evolution of the street, in the gradual development of towns and cities,

has made a public art out of the anciently aristocratic civic art and has thrown open to the people its conveniences, its beauties, and its glories.

As to the water ways, though we must go back much further to find the beginning of the use of these as thoroughfares, the course is simpler and is direct. It is to be observed that when the street began to have other significance than that of a passage connecting the houses of herdsmen or farmers—when, that is, the street was to be the nucleus of a future industrial or trading town—the water-course might have a very powerful influence. Its condition would determine the beginning point of the settlement, and the latter's first street would probably be at the shore line, at the edge of the water.

From this point of view it is significant that the Strand in London may be referred to as a typical example of the evolution of the first street of a waterfront city. Thus the first business street of New York is said to have been Pearl Street, originally on the shore line of the East River; of Chicago, Water Street, on the edge of the Chicago River; and of Boston, Washington Street, then partly on the shore line. The body of water, if adapted to navigation instead of merely to the provision of power, would be itself a highway; and the establishment of stores, houses, etc., opposite to the wharves starts an early axis of travel parallel to the waterfront. Reduced to terms of the street, the shore becomes like the sidewalk and the watercourse like the road for the heavier travel of a highway.

Water Street in most cities, as Pearl Street in New York and the Strand in London, is back from the water to-day. This is because,



THE SUNK AND TREE-PLANTED CANAL
The Nieuwe Gracht, Utrecht

little by little, the water-course has been intruded upon and the shore line pushed further out, until at last it is possible to erect a new row of houses parallel to the water, and beyond them to begin a new shore street. Then the original waterfront street has developed into the ordinary type of inland street. It has been transformed, and the story of the evolution of that street as a waterway has closed.

But there is one condition that tends to prevent this course, and to assure the continuance of a waterway thoroughfare. When a creek emptying into river or harbor, or an artificial canal, offers sheltered landing places, its traffic may invite construction on either side of it. A row of buildings will then face each other across the narrow waterway, and however precious the building area may become there can be no thrusting forward of the shore line while the water's value as a highway lasts. Rather will the walks on one or both banks be abandoned, the new houses rising sheer from the water. So appear those types of street of which the canal-ways of the towns of Holland are the familiar example.

Naturally, if the water-course cease to be valuable for traffic, even these streets will be transformed into the common inland variety, by the filling up of the bed of the canal or stream, or by its bridging. Thus have Broad Street, in New York, and Dock Street, in Philadelphia, been changed. Then again the street ceases, as a waterway, to have any story of evolution.

When, however, such change does not take place, there are likely to be one of two lines of development, or possibly both. If the topography be favorable, the street on



A view at Delft



A view at The Hague

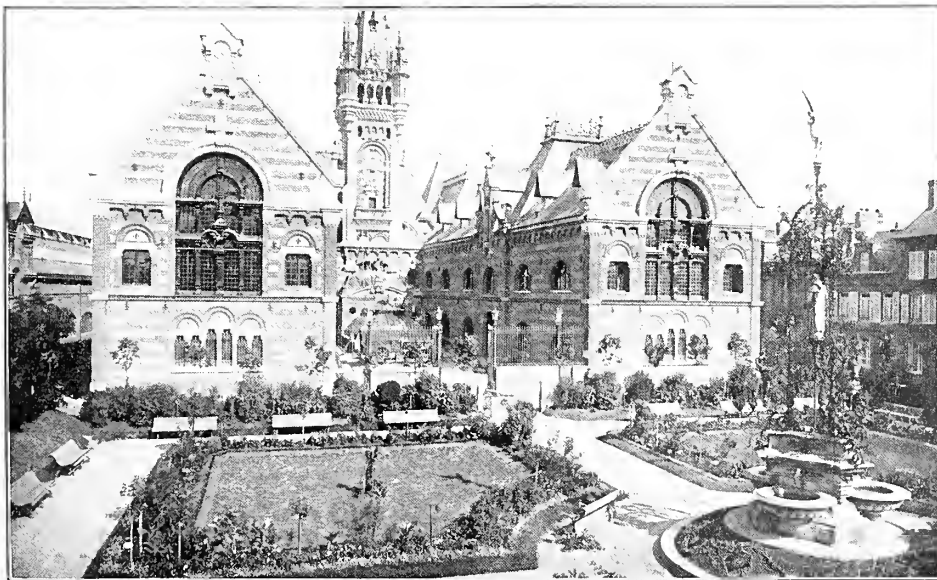
THE TREATMENT OF CANALS IN HOLLAND

the bank or banks will not seek the water level but will be built up above it. The canal or stream will be, virtually, put into a cut where, with the foulness it is only too likely to carry in a town, it will be eliminated from the street view. Down at its level, and approached by steps and inclines, there will be platforms to serve for purposes of loading and unloading of boats. The treatment of the Seine in Paris is the splendid example of this; but many a Dutch canal illustrates it in its simpler form. The other course of development may accompany this. It con-

sists of a more positive attempt to beautify the street by the planting of trees, which are likely to grow well here and in their overhanging branches and water reflection to give to the thoroughfare a very charming touch.

And so at last, as the final stage in all street evolution, beauty appears. It is approached by many steps of utility and convenience. For long periods it is unrecognized; for other periods it is confused with other goals; but in the end it asserts itself triumphantly and puts on every kind of street the final touch of evolution.

(To be continued)



The Gardens of the Benedictine Distillery at Fecamp

COLONIAL HOUSES NEAR PHILADELPHIA

DESIGNED BY DUHRING, OKIE & ZIEGLER

SO long as man has built himself a house tradition has guided the hands which have laid stone upon stone. No one has built entirely free from the habits of his ancestors or his neighbors. In the case of masters of estates who, defying local custom, have erected "castles" which have been named that owner's particular kind of "Folly," traditions have been followed, but they are the traditions of distant rather than of near neighbors. Those who believe that all house building should follow closely the traditions of its soil cannot but be interested in any attempt to use the materials at hand, such as are found in this country in the structures of the Colonial period. In the New England States these have been fully exploited for the modern dwelling, but farther southward difficulties have arisen in working with the Colonial type of dwelling characteristic of the Middle States. Old *city* houses have supplied the *motifs* for houses to

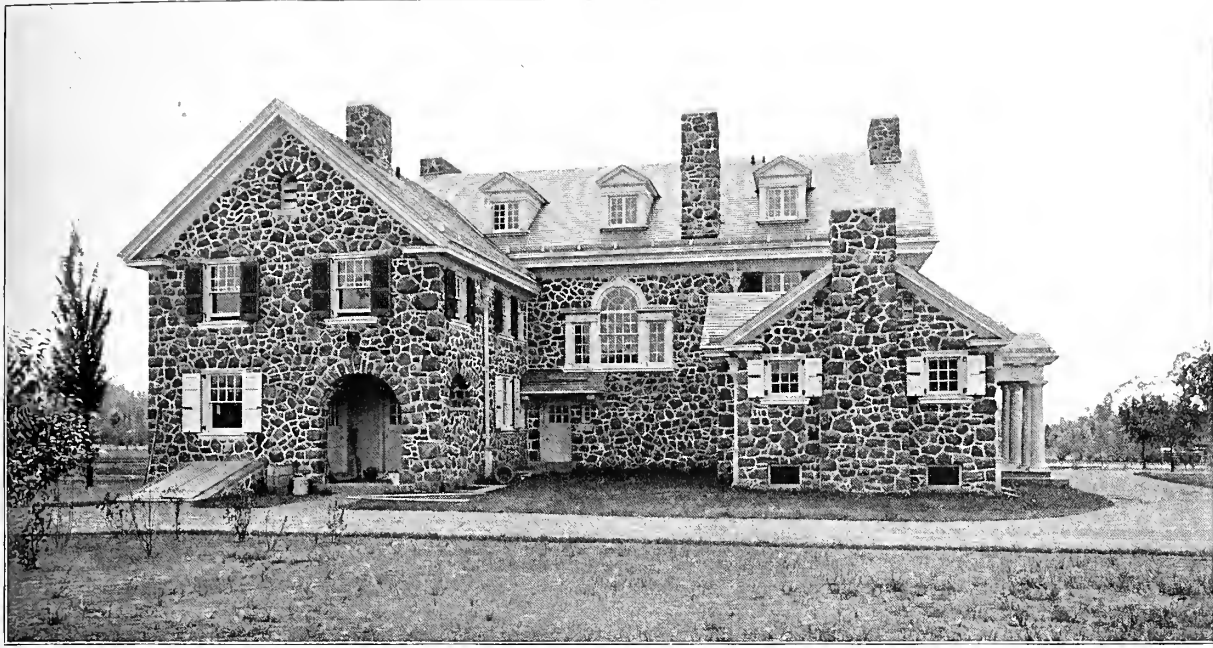
be built in the *country*, for the simple reason that the ancient houses were on far too great a scale for those who wish to build upon Colonial lines today.

Philadelphia is justly regarded as the center of this traditional designing and building. In the houses illustrated here one can see a commendable and fairly successful attempt to follow not only the details but the *form* of houses of the Colonial period in their own locality. Here is no vain effort to reproduce an early mansion by a house of moderate size, but to create today the good proportions, the homelike and enduring appearance of the minor rural houses of a hundred years ago, such as delight the heart of the good Philadelphian who explores the old highways of his neighboring counties.

Mr. Percy Wilson's house at Devon is, it is true, a generous extension of the old farmhouse idea; but in its plan can be seen



HOUSE OF PERCY WILSON, ESQ., AT DEVON, PA.

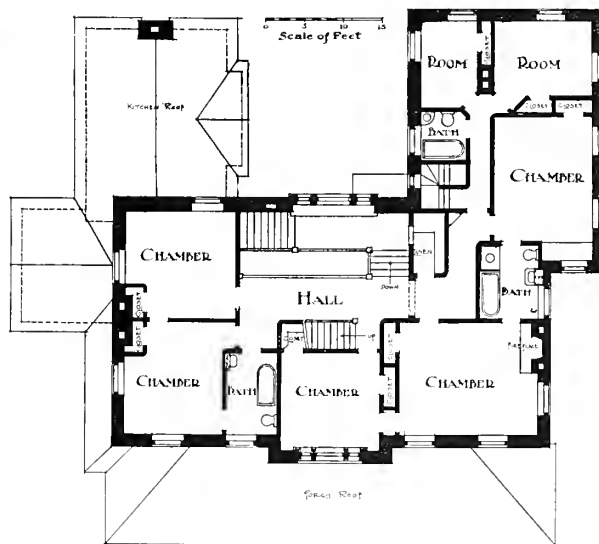
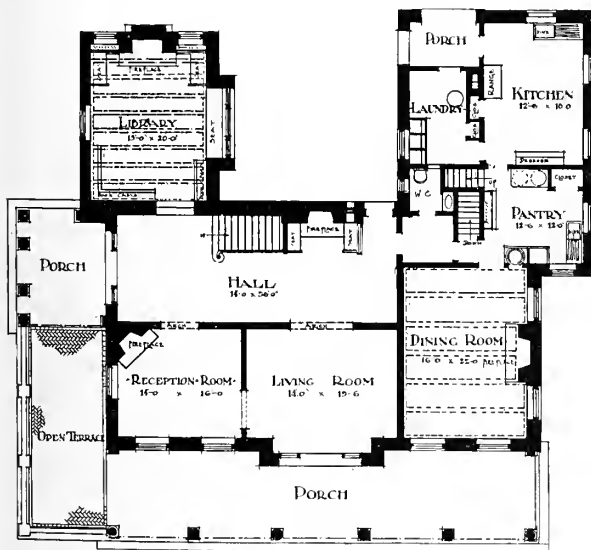


THE REAR OF A HOUSE AT DEVON, PA.

the same freedom with which our ancestors attached wings to the main buildings, tying them all together by means of those pent-roofs which protected windows and cast agreeable shadows upon the walls. Stability is obtained by means of stonework which is heavy in size, but neither gloomy nor forbidding to the eye, for the stone is variously shaded by iron, and when deepening in color to a dark brown is but a contrast to the

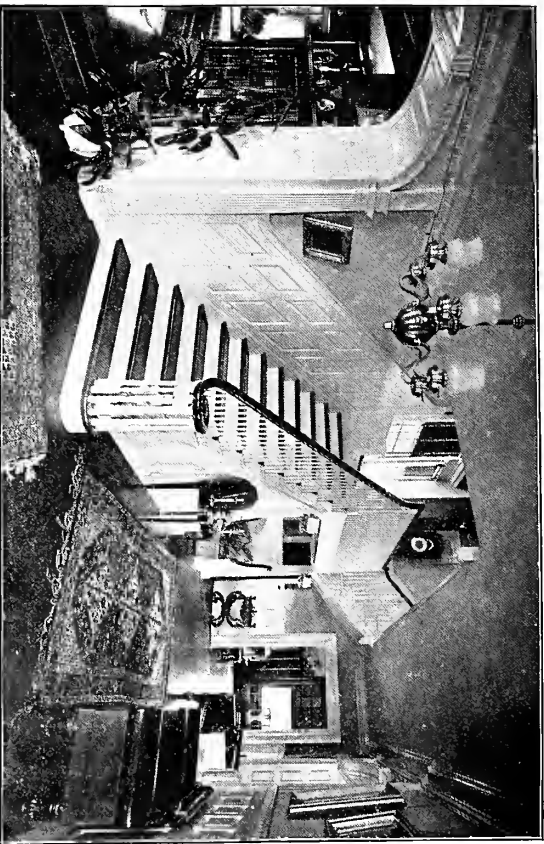
nearly white mortar. The piazza faces the view in such a way that it is not open to the direct entrance of visitors, and along it are ranged three important rooms. Two of these, when thrown together with a spacious hall, give ample space for dancing or other entertainment.

Mr. Ledyard Heckscher's house follows yet more nearly the type we have spoken of. It is, in part, that type itself, for its principal



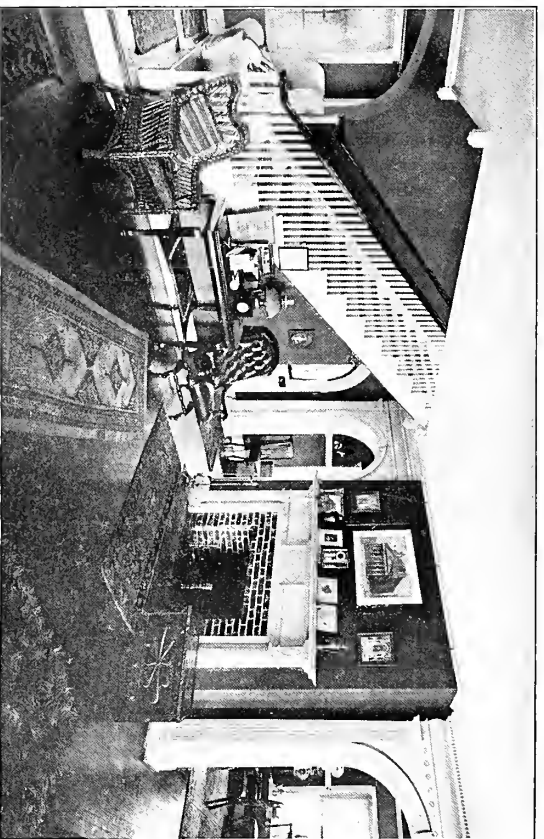
PLANS OF A HOUSE AT DEVON, PA.

Designed by Duhning, Okie & Ziegler



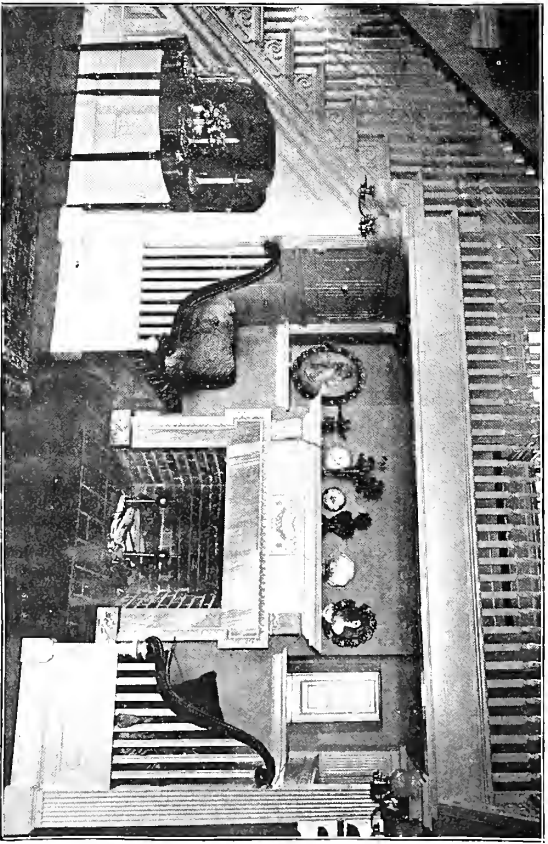
THE MAIN HALL.

HOUSE AT DEVON



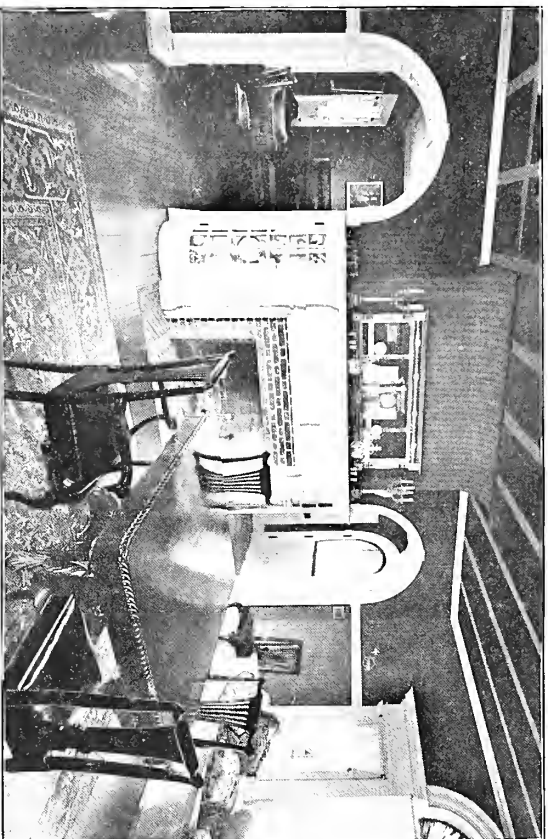
THE HALL.

HOUSE AT RADNOR



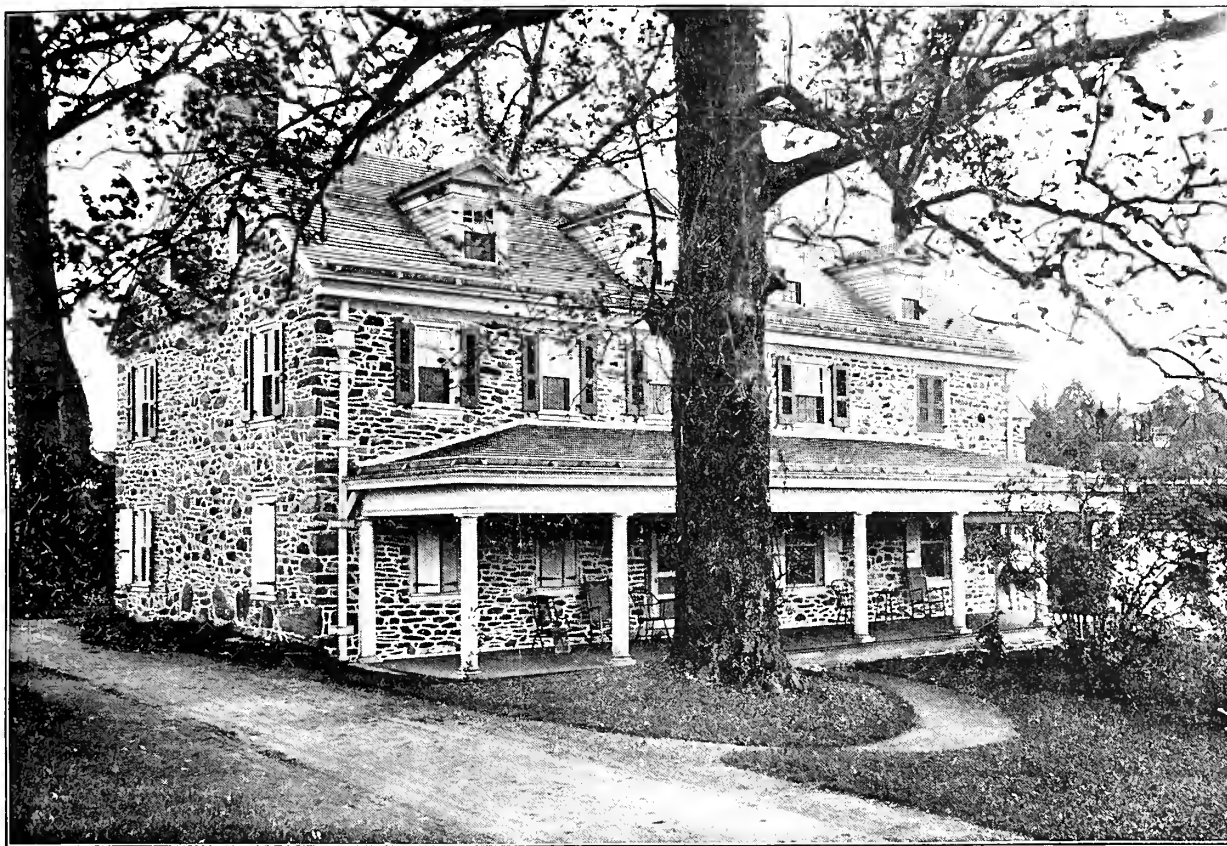
THE ALCOVE UNDER THE STAIRWAY

HOUSE AT DEVON



THE DINING-ROOM

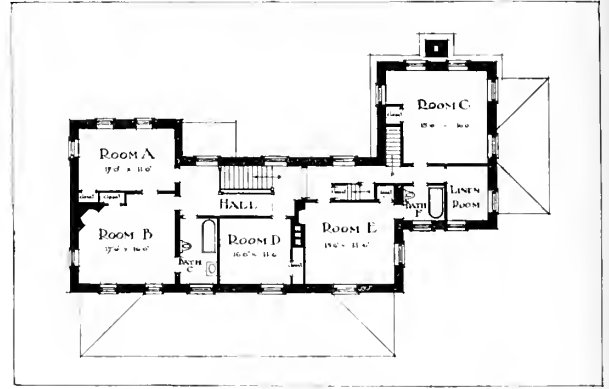
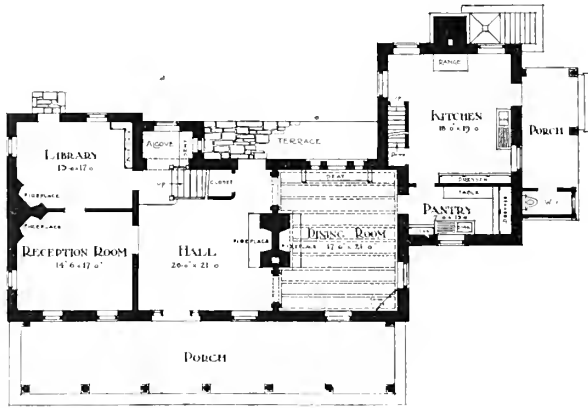
HOUSE AT RADNOR



HOUSE OF LEDYARD HECKSCHER, ESQ., AT RADNOR, PA.



THE REAR OF A HOUSE AT RADNOR, PA.



PLANS OF A HOUSE AT RADNOR, PA.

Designed by Duhring, Okie & Ziegler

body—the portion comprised by the hall—was built in 1700 as the farmhouse for eight hundred acres. In 1792 it was extended by the part now including the library and reception-room. The house has felt for the first time the hand of an architect by the addition of the large fireplace in the hall, the dining-room and the kitchen wing. This work has been done not only with the convenience of the interior in view, but with

an eye to matching in the new work the color of the old external walls. Directions to this effect were impressed upon the amazed masons; and it was but a timely visit of the architect that prevented some precious field-stones from being disfigured with false joints by a conscientious workman, who after setting them in place was endeavoring to match the old walls.

SEVENTEENTH CENTURY HOUSES

STILL OCCUPIED IN GREATER NEW YORK

BY HENRY WYSHAM LANIER

ONE of the numberless trolley-line tentacles which the octopus city flings out in every direction dashes tortuously through mile upon mile of suburbs, hurls itself in a long straight line across a wide-spreading marsh, and then creeps slowly over the arched back of the bridge spanning a little tide-water river. Here one branch swings off to the left, bound for a "beach" where Sunday excursionists take their pleasure in "shooting the chutes"—in their mad career actually passing over the gravestones of an ancient burying ground. To the right of the fork is a car stable; to the left an Italian fruit and candy seller; everywhere dust, and hurrying cars and people, and electric poles and wires. But a hundred feet beyond lies the Old House.

Screened as it is by oaks and pines and shrubbery, many a careless passer-by might

altogether fail to discover it. But no lover of the antique can resist the magic of its direct gaze. From the gate by the pavement a graveled path leads up half a dozen steps to a higher terrace, then presently up another flight and between two tall, arching box-trees that actually meet over it. It is an invitation writ large.

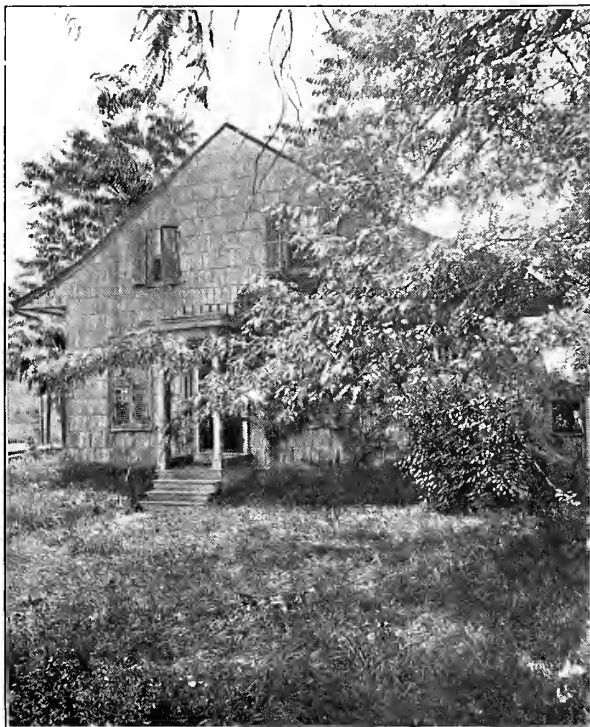
To walk beneath that rich glossy-green arch is to step back a century and a half. Just as the sight of something motionless is necessary to gauge one's own speed, so the enduring calm behind this hedge makes the feverish race back there in the city seem like a nightmare of driving, rowelling hurry. Life had a broader margin in the first half of the eighteenth century, and there is a peculiar quality in a box hedge preservative of quiet ease and of flavor; haste and hustle can no more pass its green bastions

than can the powers of evil cross the "hal-
lowed vervain." The
long, white house has
a railing running
lengthwise on top,
and an oblong, oval
window in the center
looks out like a calm
and peaceful eye.

The place is laid
out with that exact
symmetry which de-
lighted the landscape
gardeners of the time.
At one corner of the
ground is a huge long-
limbed pine-tree; op-
posite it, at the other
corner, a towering,
thick, dark cedar of
Lebanon. The row
of box that crests the
second terrace is
flanked by tall shrub-
bery and long grass that

thoroughly hide the
inner space from the street. The straight
path leads from the front gate to the
front door; a straight hall runs directly
through the house; and over a few stone
flags in the rear another path takes up the
same straight line and continues it past rows
of old-fashioned flowers on either side, be-
neath magnolia trees and syringa and lilac
bushes,—to the gigantic box-tree which had
seen the snows
of fifty winters
when our
vaunted Uni-
ted States first
came into
being.

Beyond this
seems at first an
impenetrable
tangle; but
through the
undergrowth
there appears
what was once
a continuation
of the path—
still in the same



THE LOT HOUSE

Flatbush

From the Front Gate

natural grace and profusion. This lavish
beauty of nature in a wilful mood, uninflu-
enced and uncurbed, is strikingly at variance
with the beauty of that orderly, carefully
arranged garden beyond the great box-tree,
where rests the charm of earlier years when
the flowers were loved and cared for even as
today.

A famous tree merchant once lived here,
and his "Linnaean Botanic Garden was the

straight line. The
low, scraggly box still
lines one edge, and
pressing aside the
thick branches one
comes upon a quaint
lattice-work summer-
house, green with age
and dampness. Deep
upon it lies a mass of
honeysuckle, and its
sides are covered with
a riotous gourd vine,
which has matted all
the clear space from
the house to the dy-
ing cherry-tree—
with a jungle of
leaves and tendrils,
lying a foot deep
upon the ground and
tying the tree tops to
the earth with leafy,
swaying cables in a
very abandon of

first nursery es-
tablished in the
town. This
business pros-
pered mightily;
and when after
forty years the
Revolutionary
War brought
its fierce clam-
ors and alarms
into these
peaceful tree
and flower-
decked reaches,
tradition says
he was forced
to sell three



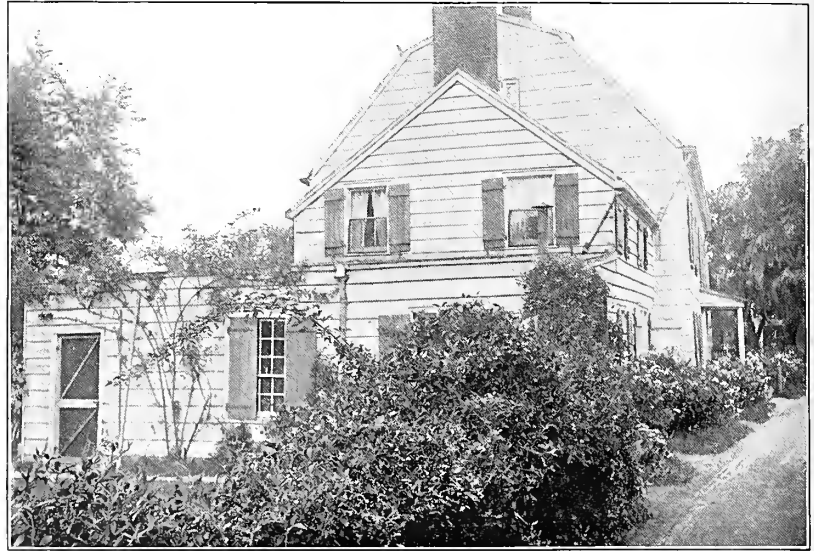
THE WEST SIDE OF THE LOT HOUSE

thousand young cherry-trees for hoop-poles—there being little buying of cherries in that troublous year. Then came the redcoats, each of their improvised barracks becoming the center of petty depredations upon the neighbors round about. But the beauty and completeness of the Linnaean Botanic Garden touched the esthetic appreciation of their commander, and he stationed a guard about the property to secure it from molestation. A few years later and the victorious General Washington, leader in peace as in war, was the guest of its owner. A big booth of evergreens was put up outside, tables were set, and a great dinner was served in honor of the occasion. At sight of the hero the people shouted and swung their hats, while the General, “who wore a three-cornered hat, raised his and bowed in recognition of their approbation.”

The piping times of peace restored the commerce in trees, and we find our nurseryman advertising for sale “10,000 Lombardy poplars from 10 to 17 feet high.” His sons succeeded to his property and his avocation. He conducted an experimental vineyard where, besides native varieties from every

part of the country, he collected four hundred kinds of foreign grapes, all of which he grew and tested with painstaking detail. He also carried on the cocoonery that had supplied his father with home-made silk which it was his pride to have woven into gloves and stockings for himself at Philadelphia.

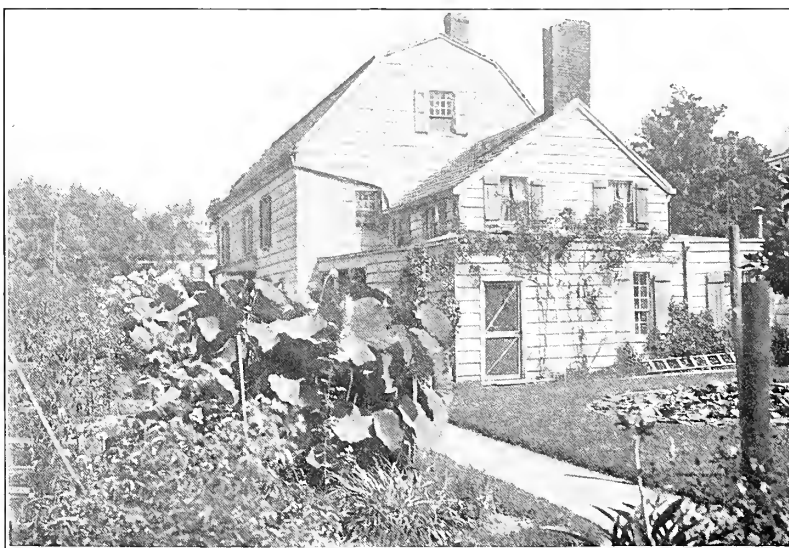
At the beginning of the last wonderful century the road to the great city, which was so near yet so far from the grapes and Lombardy poplars and silk worms, ran far off to the east, by way of Jamaica and Bedford, rounding the head of the *Vlegh*, as the original Dutch settlers called the marshy meadow. To travel twenty miles to a market only a third of that distance away was too leisurely for any business, be it even so little strenuous as the Botanic Garden; and the second owner headed a committee of townsmen to bridge the creek and build a causeway over the flat meadow. This first direct link with the city was the making of the town, but it was the first step toward the downfall of the Botanic Garden, for, starting close by the owner's house, it proved all too easy an avenue for the “improvements” which have encircled the Old House with electric abominations.



Flatbush

THE GARRETSON HOUSE

From the Road



Flatbush

THE GARRETSON HOUSE

From the Garden



MR. MC ELVERY'S WATER-GARDEN

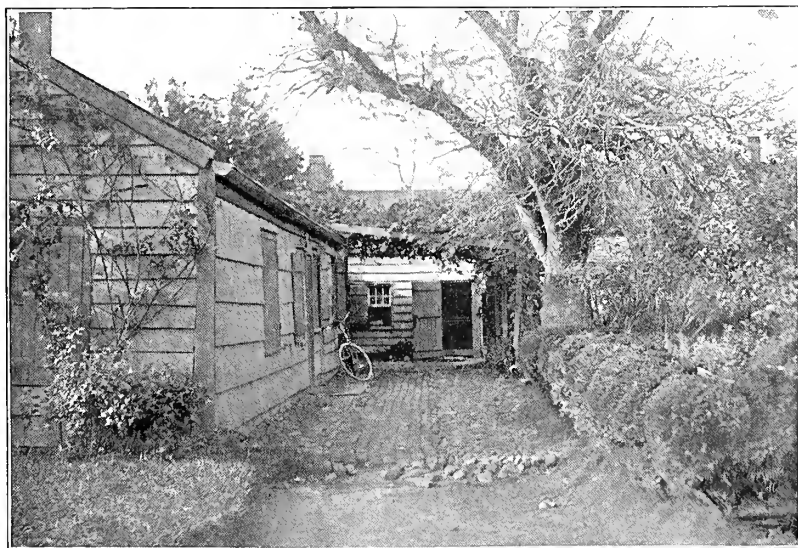
It still stands staunchly and still holds its subtle charm. But the eye of affection is the first one to see that it is doomed, and that the rapid changes of the new century are little likely to reverence the hedges and the cedar of Lebanon and the fifteen-foot box-tree that has lived out half of its second century.

A scant half mile away is a venerable dwelling whose sturdy oak flooring, fastened to the beams with wooden pins, was laid almost a hundred years before the Botanic Garden and the tall box-tree put out its first shoot. Its simple pitched roof presents its end to the broad avenue that takes its name from the original builder; and high up beneath the little window under the eaves the date, 1661, stands out black in the dense shade of a thick maple-tree. An ugly modern picket fence cuts it off from the broad, quiet street whose superb avenue of oaks, elms and maples (their trunks green with moss and shade dampness), is a luxury to the eye. At one corner is a decorative wrought-iron support from which dangles the old, original, broken and weather-beaten sign, now emblazoned with the name of the

architect whose sense of beauty and charm has helped to preserve the building in its pristine simplicity. In the back is a tangle of long grass and vines hanging from trees and shrubbery; in front, a huge bifurcated elm stands sentinel before a little porch over which, as over the solid wooden shuttered windows, vines clamber in delightful grace. Three little windows terminate as many sloping flat-roofed gables. The sense of permanence, of home, of quiet, restful serenity that hangs over all is enhanced by the appeal which its two hundred and

forty years makes. Here the early Quakers, in spite of the stern disapproval of their Dutch neighbors, held their meetings for nearly forty years—until their growing affluence and influence brought about, in 1698, the erection of a meeting-house. This strange-looking relic still stands, a quarter of a mile away, half a dozen tall pines guarding it, its roof sloping up from every side to a sharp point in the center.

Inside the dwelling which this replaced as a place of worship are many reminders of the past, though the modern addition of gas and water pipe are strikingly at variance with the small rooms, low ceilings and steep stairs.



AN OLD HOUSE WITH KITCHEN-GARDEN AT FLATBUSH



THE BOURNE HOUSE

Flushing

A monster clock rears itself from floor almost to ceiling with all the dignity of two centuries of use and adornment; a black letter Bible of 1622 and an old table with legs of incredible thickness are entirely in keeping with the exterior; and of even more human interest is the lounge upon which the famous George Fox rested after the labor of addressing a meeting of the brethren,—under two huge oaks, the last one of which followed its companion to destruction but a few years ago.

A building of 1661 within the limits of "Greater New York" seems a thing incredible to one who knows the city as a place of twenty-story sky-scrapers separated by dark and cheerless canyons; but in the same town that contains the former venerable dwellings there is one more venerable still. The coping of the five-foot stone wall in front of it marks the level of the street in more leisurely days; now the trolley gongs clang along on the lower grade while the long, low house, a portion of which has stood since 1649, looks calmly down from its elevation, screened by box hedge and porch vines. A climbing rose at the end, an old fashioned garden in the rear, and an aged, scraggly, picturesque apple-tree beside a cobbled walk make a fitting setting. It is a strange sight to see in mourning for the Twenty-fifth President of the United States—his picture and a great flag setting forth a draped memorial—a home that sheltered pioneer Americans nearly a hundred and fifty years before there was any United States!

One can start from the frantic city in another direction and meet almost as rich treasure trove in the way of ancient home memories. About 1634 the thrifty Dutch, who were spreading from Manhattan over the end of Long Island, made a settlement at Flatbush and there are today still a few old mansions which suggest these primitive times. But only a few, and they are disappearing fast before the encroachments of trolley lines and a perfect madness for residence parks which afflicts the whole section. Mile after mile of open land and cornfield is laid out in city streets, and the virtues of these "parks" as dwelling places are vaunted in city street cars and newspaper advertising columns with all the blare of a patent medicine or a new cigar. Raw and monotonous, they make but a background for the handful of mansions which have weathered enough storms and harbored enough honest, simple folk to attain an individuality and charm of their own.

Back of one, whose hundred years make it venerable indeed beside the hideous "villas" around, is a water garden and a set of flower beds which are the wonder of the neighborhood. Huge-leaved lilies and lotus plants stand up sturdily from the little round pools and make the whole yard radiant with color in late summer. All sorts of new and old flowers take up the entire lot on one side, while on the front a long row of gay dahlias, cornflowers and the like stand out vividly against the gray weather-beaten boards.

Here lives still a wheelwright-gardener, absorbed in his flowers and the goldfish which dart up between the intertwined lily-stems in the pools when he dabbles his fingers in the water and calls to them. He is most gentle, courteous, interested in the visitor. He has many pictures of his house—but he would like one of his pigeons, who are preening themselves on the high roof. At this he goes away to the other side to attend to something while the intruders eagerly focus on the pigeons hoping to make him some recompense by this small gratification.



THE JUMEL MANSION

On Washington Heights

But as he disappears the birds miss him and at once sidle over the ridge to keep him in sight! So he has to be brought back by the camera before his pets' portraits can be secured. There is real pathos in the "For Sale" sign tacked up on an old stump, and in the news that the house itself is in the way of the March of Improvement: a new street must be cut through at this exact spot; it has been condemned by the official leaders of the March; and its months are numbered.

Elsewhere can be seen buildings of still older pattern, the most distinguishing feature being the curving roofs, rounding out in concave from ridge to eaves. This was dear to the hearts of the early Dutchmen, and their low roomy houses were generally built so. It has an oddly quaint and entertaining effect upon the eye, this simple, graceful sweep upward at the eaves amid the complexities of the heterogeneous cottages that men build for themselves in the modern suburbs.

These Dutchmen were just what their houses indicate: it is very significant, for instance, that in the whole history of Flatbush for two hundred years there is only one murder recorded—and that was in the nineteenth century when several Indians killed an offending member of their tribe.

Even on Manhattan Island the sky-scrapers have not entirely completed their work of demolition. For uptown, where every

street direction has a hundred and something in it, there stands on some of the highest land on the island a mansion whose history is extraordinary even for an old house.

Roger Morris brought his lovely bride here in 1758—she who was Mary Phillipse and the heiress to 50,000 acres. It was then "near New York"! But it was not so very long before their quiet life was broken up by the great struggle of '76, which found Colonel Morris such an avowed Tory that his name was included in the bill of attainders passed by the New York Legislature the next year.

The tide of war swept rapidly nearer. Presently the box-trees and the great pillars had a sight of George Washington as he came between them to make the fine old mansion his headquarters during the first active campaign on the upper end of the island. It was not very long, however, before the leader of the buff and blue, surrounded by his officers, stood upon the lawn in front and looked—perhaps past the very self-same superb white peacock which now rears a proud and scornful head there—towards an oncoming army of men in scarlet. Fifteen minutes afterwards the British and Hessians



THE APPROACH TO THE JUMEL MANSION

swept up the hill and the rooms and hall and ground were alive with them until that famous 25th of November, 1783, when for the last time Manhattan felt the tread of an enemy's foot.

A Dr. Ledyard was the lord of the manor next; but in a short time the noble mansion fell upon evil days. An innovator who had the distinction of starting the first stage line from New York to Boston, Talmage Hall by name, decided that he could make this

a wayside inn for the stages which started at the old City Tavern, Broadway and Thames Street. The very room in which the Father of his Country had once solemnly entertained a delegation of a hundred painted and bedecked Indian braves, he now advertised as "very happily calculated for turtle parties."

But Mr. Hall was ahead of his time: the old house was not quite ready yet for such modern improvements. After many vicissitudes (during which time the whole property was confiscated by the government under the former bill of attainder, and John Jacob Astor, purchasing the claims of all the heirs, is said to have made a clear half-million out of it) it was finally bought by a wealthy French merchant named Jumel, who, like Colonel Morris, brought hither his bride.

He must have inspired some gratitude and affection in the heart of the old house, this French merchant. For he set himself arduously and enthusiastically to the task of beautifying it. Everything was put in order and presently came from France a



DOORWAY OF THE JUMEL MANSION

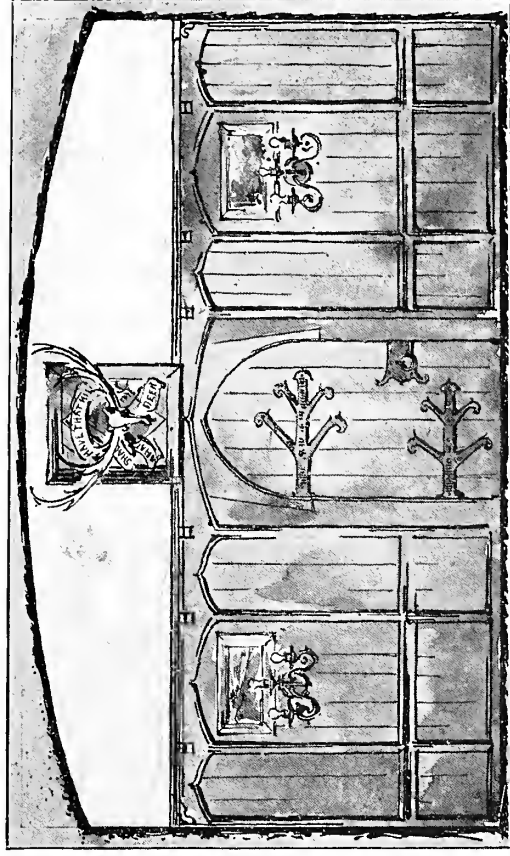
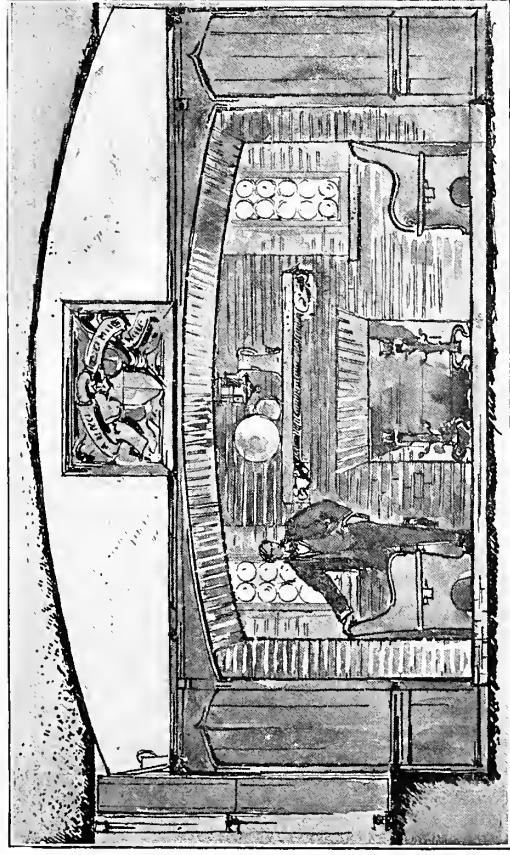
whole shipload of furniture, of plate, of paintings, of young trees, of everything fine that money could purchase, till the venerable mansion was decked out like a bride itself. But the admirable Frenchman was too good to last: he was gathered to his fathers — and the lady became Mrs. Aaron Burr. They lived here but a stone's throw from the home of him whom Burr drove to that fatal meeting on *W e e h a w k e n* Heights which has

always left such a blot on the latter's name.

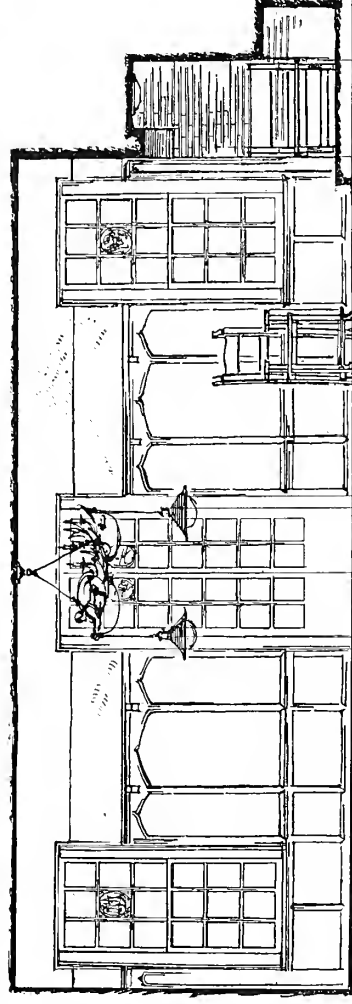
For many years this famous dwelling knew no more of sudden change. Even today it stands inviolate, looking far down the Harlem River and over the mighty city which has surged up around and beyond it but has not yet succeeded in turning its sloping sward into either monstrous apartment houses or "pants" factories. The tall pillars, the fine trees, the line of box, the adorable haughty white peacock, all seem to ponder of the past and to exhale it fragrantly as they look toward the big bronze plate commemorating the stay with them of the First American.

But great hospitals, cathedrals, and halls of learning are causing a real estate "boom" a little to the south; it can only be a question of time when the city cordon will be drawn so close that there will be nothing left but the final assimilation. Gloomy as is such an idea, it gives one but a more lively appreciation of the place's charm, but a more affectionate feeling towards its tempered and memory-haunted beauty.

DESIGNS FOR THE INTERIOR OF A BILLIARD ROOM



THE treatment the Tyrolese give their interiors has obviously suggested the scheme which an architect has here drawn for a billiard room that is to occupy the first floor of a new wing to be added to an old house. Here are the frank wood construction, the bold mouldings and the Gothic outlines and carven ornaments which a northern mountain people have developed to a perfection beloved by those who would have living vigor rather than barren grace. The room is to be entered from the hall of the old house by means of a Gothic door, set with heavy fittings of wrought



shallow verandahs and prevent the gloominess that might otherwise come from a wainscoting of dark oak which surrounds the room below roughened plaster of a light buff color. The ceiling is furred down below the joists into a well-proportioned curve. The design is by Mr. Wilson Eyre.

and blackened iron. At the distant end is a fireplace alcove, finished by the unhidden brick and raised one step from the floor of the room in order to isolate from players those who gather at the fire. At either side of the room there are windows, which bring in plenty of light under

THE SOLDIERS' AND SAILORS' MEMORIAL MONUMENT

RIVERSIDE PARK, NEW YORK

DESIGNED BY STOUGHTON & STOUGHTON AND PAUL E. DUBOY
ARCHITECTS

UPON the silhouette of New York, ever changing as the city rears itself above the surrounding waters, a distant eye, looking northward, may now pick out an object from a background of hills that have not as yet led the vast area of city blocks to the

the northward above the wooded slopes of Riverside Drive is Grant's Tomb, its conical roof outlined against the sky, its square cell gray and clear before yet farther hills into which the river elusively fades:—an imposing view of which the impression is



THE MONUMENT FROM THE SOUTHEAST


horizon. It is the new Soldiers' and Sailors' Memorial Monument that is seen crowning the steep bank of the Hudson and adding 100 feet of white marble to the height of the natural eminence. From this spot spreads a superb view of the ebbing and flowing Hudson and its shores. A mile and a half to

not soon lost, even upon the stone-masons who build these piles.

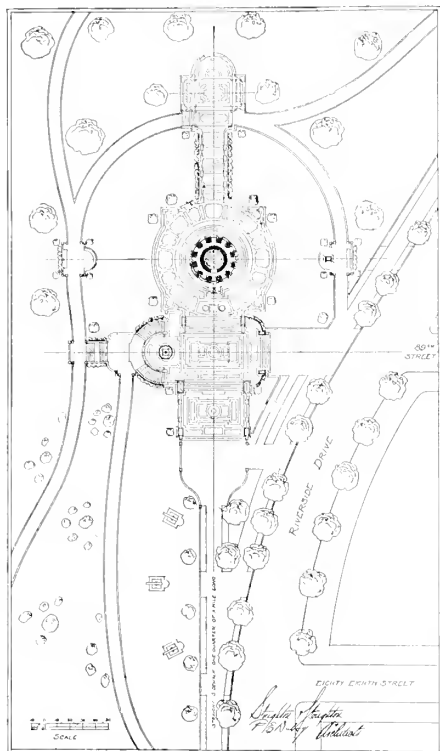
This important addition to New York's memorial monuments is the result of a competition in which seven architectural firms were engaged. Messrs. Stoughton & Stoughton and Paul E. Duboy were the authors of

the selected design. But the one which was executed in the manner shown by the accompanying illustrations is the last of several schemes which this firm elaborated to suit in turn the different sites successively offered by the City. The selection of the present site was made by the officials of the Park Board and the architects, approved by the City and the Art Commission, and maintained by the Commissioners of the Monument in spite of considerable private opposition, as, had this location also been relinquished, there appeared actually to be no other appropriate place in the City. In view of this difficulty in placing the Monument at least two truths were borne home to all: that few really good monumental sites exist in New York, and that they are impossible to create in a city whose streets have been originally laid out without regard to future ornamental spaces.

The design, as it has now been carried out, has a strong vertical movement expressed in its high base and Corinthian order, with an elaborate cresting and visible conical roof above, crowned by a richly decorated finial—all of white marble. Its mass is in fact nearly three diameters high. The spreading granite base stands upon a circular platform of a diameter equal to the total height, and which serves to extend the base and to bring the Monument firmly down to the ground. Wide steps lead to the



A VIEW



THE PLAN OF THE MONUMENT
SHOWING RELATION TO THE SITE

belvidere on the north and to the lower terraces on the south, which serve as points of view for the surrounding landscape and for the Monument itself. Their pavements of yellow brick in patterns, surrounded by marble bands, form a contrast to the unbroken color of the Monument, and they give an effect of ample space and adequate architectural setting to the whole group, undisturbed by any trivial details likely to diminish the scale and injure the large effect of the whole. The composition is simple and dignified; without obtrusive symbolism of war or of death, marble cannonballs or stands of arms.

The interior is in the form of a circular domed chamber with niches around it. Light is received from

above, through the eye of the dome from a single window in the south in the *cella* walls; and is reflected downward by a glazed tile Guastavino vault which forms the ceiling above. There is no stairway or access for



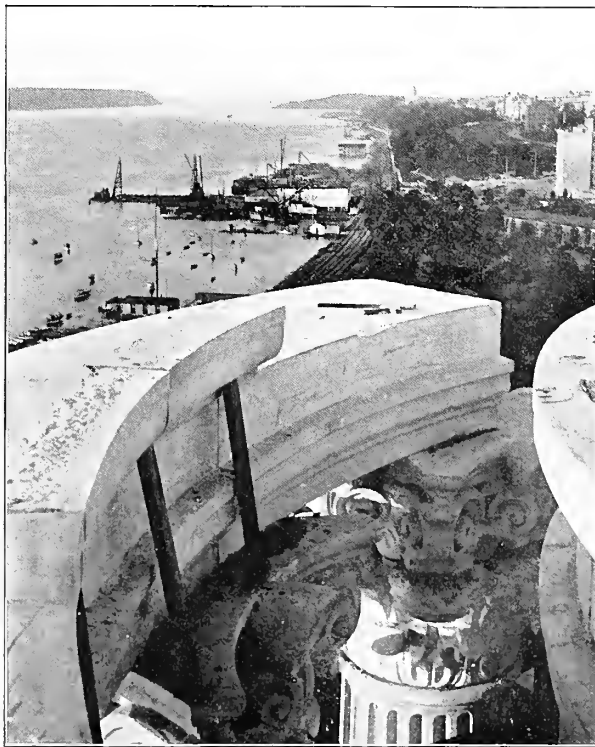
A VIEW ON THE SOUTHERN APPROACHES

visitors above this level. The floor is made of mosaic panels in marble bands, and the dome is of mosaic with marble ribs. The walls are of white marble forming a simple composition of pilasters and entablature above the niches and under the dome.

The dedication of the Monument by the City to her Soldiers and Sailors who defended the Union is expressed by the inscription on the frieze, and upon bronze tablets let into the wall and pavement. The names of the New York regiments actively engaged, and their commanders, are inscribed on the two large marble pylons of the south approach, where also the battles are recorded in historical sequence from Fort Sumter to Appomattox.

After running northward in a straight line from 85th Street, Riverside Drive curves to the eastward near 89th Street and leaves a small triangular plateau between itself and the hillside descending to the river. On this space the Monument has been built. It has the advantage of centering on the southern axis of the drive for a straight distance of four blocks. On the north the ground falls away in a semi-circular valley with beautifully moulded slopes, causing the Monument to appear, when viewed from the northwest, as if it stood on a promontory and having the added dignity of the hillside ascending to the granite outer works and the approaches.

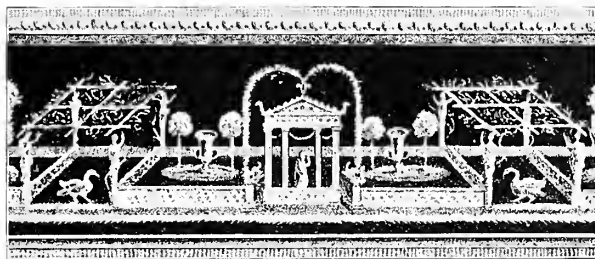
The rather limited space remaining on the east and west has been taken as far as possible into the scheme of grading which leads up to the approaches. An important duty



VIEW FROM THE SUMMIT OF THE MONUMENT

of the approaches themselves is to supply the means of centering, if not the monument, some portion of it upon the axis of 89th Street. That thoroughfare, as it meets the drive, is now marked by two large and distinguished residences, Mrs. Bishop Potter's on the northern and Mr. Rice's on the southern corner. These give a semblance of balance to the view along the street which is closed by the architectural accessories attached to the southern side

of the Monument. A spacious platform is here placed several feet above the ground; and near its western end, between curving stairways which lead to walks below on the hillside, rises a lofty flagpole. That it is this pole and not the Monument displays the weakness of the site when viewed from the east, but from the south as far down as 85th Street the Monument terminates the vista of the drive very satisfactorily. Viewed from this point the white silhouette rises through and above the trees which in reality give a beautiful effect although rendering it difficult to photograph the Monument itself. Indeed all the trees near by have been left undisturbed as far as possible, nor has any planting yet been done. It is proposed to limit this to low-growing trees and shrubs, placed closely around the walls and steps so as to conceal the ground-line and to draw the rigid cut stonework into a harmony with the natural aspect of the Park. An elaborate scheme of ornamental gardening has been designed by the architects, which will probably be executed during the present year.



THE GARDENS OF ANCIENT ROME

AND WHAT GREW IN THEM

By ST. CLAIR BADDELEY

THE word *bortus* in early days seems to have signified an orchard or a garden indifferently. And perhaps no argument is needed to persuade us, that, with an agricultural people such as the ancient Romans, the garden was for a long period a purely practical adjunct to the residence; the necessary and increasingly important companion to the house which it supplied; and the refuse of which fed the dog and the pig. We may thus take for certain that this humble position was fulfilled by it long years before it became so matured as to give birth to the separate flower-garden. What flowers, sacred and others, were grown, probably grew as strips in what we should call a kitchen-garden.

The villa, of course, had no being as yet. Pliny states that he finds no mention of the villa in the XII Tables, "*nusquam nominatur villa*," but only the word *bortus*, signifying the "*bina jugera*," or two acres inheritable by the heir to the house.

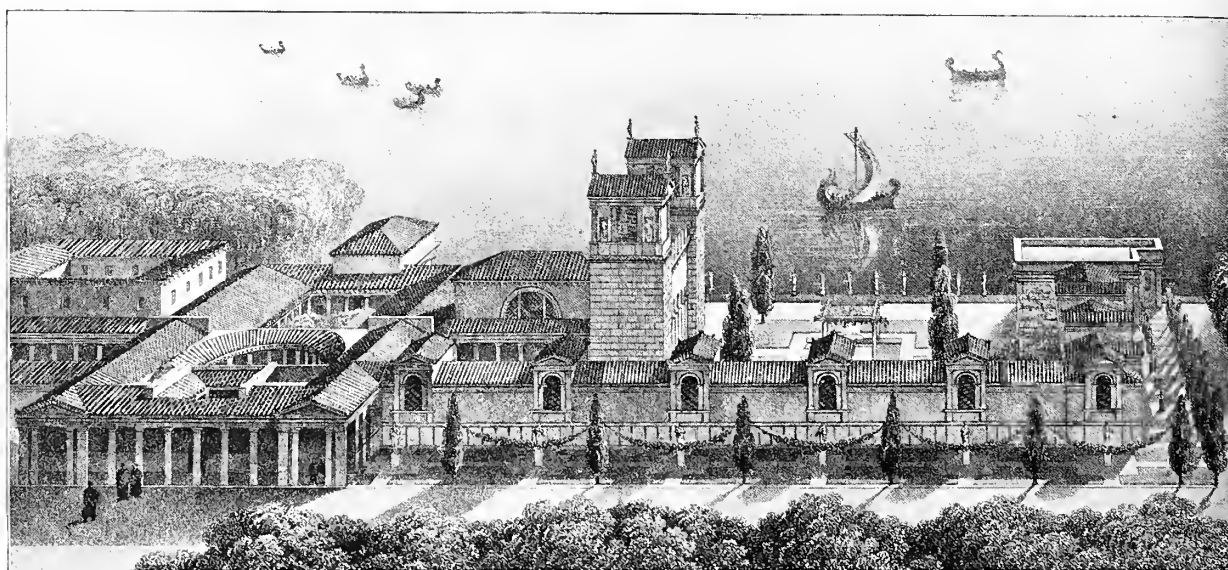
In those early days of Rome, the woodlands, with their dark ilex shadows and gnarled trunks, were not regarded as places of delight and attraction; they were not yet "*vocales*" or "*venerabiles*," so much as dangerous, black and oracular, as were our own forests to the medieval mind; they were looked upon with awe and fear, as "*selve obscure*," "*caligantes nigra formidine*." In them you would be likely to meet wild beasts, bandits or apparitions. But, besides these, there were many strips of woodland, or at any rate preserved portions left over from clearings, which were consecrated to one or other

divinity, which might neither be cut nor utilized for "mast" or fuel, by man or pig, without due and formal act of expiation. Such were the "*nemus*" and the "*lucus*"—a subject for separate treatment.

So too, in the garden, there came to be cultivated plants which, besides being good for food, were raised for ritual uses, garlands, decorations and sacrificial fuel, and also, no doubt, for salves and medicines.

The semi-volcanic soil of Rome possesses innate genius for growing good vegetables. For variety of salads, no city in Europe should excel Rome; though it may be thought that the hotel-keepers might, rather oftener than they do, permit their guests to experience these pleasant possibilities. Yet it is certain that, in the early days to which I am referring, the number of fruits and vegetables was strictly limited, as compared with imperial and modern days, when importations from all parts of the then known world continually arrived to enrich both garden and *cuisine* of the Roman house or villa. It is perhaps impossible now to determine precisely all the strictly indigenous vegetables which the early Romans used—I mean in those days when the meat-meal occurred but once a day, and when libations were made, not yet with wine, but with milk or honey.

Referring to those days of simplicity, Varro says, "*avi et atavi nostri, cum allio ac cape eorum verba olerent, tamen optime animati erant*:" i.e., vigorous folks as they were, our forebears flavored their speech with onion and garlic; and if we turn for a



THE LAURENTINE COUNTRY HOUSE OF PLINY THE YOUNGER

A typical house and garden of Roman times and the only one upon which precise information exists. This is a restoration, according to Pliny's description, by the French architect Louis Pierre Haudebort

moment to the origins of some of the most aristocratic names in Roman history—the Fabii, the Cæpiones, the Lentuli and the Pisones—we shall find that they rather corroborate the suggested homeliness of the national beginnings.

It can scarcely be said that if one hears a person addressed as Mr. Bean the fact necessarily impresses us; yet, if in Cæsar's day a Roman had heard one of his neighbors addressed as "Fabius," he would have become aware that the person so addressed was a member of the most aristocratic of the clans; albeit in that period the harmless, necessary bean had come to be considered as food only fit for peasants and gladiators. In the Louvre—or was it in the Hermitage?—I once saw a golden crown fashioned of bean-leaves which had been taken from an Italian tomb, and which, doubtless, had adorned the brows of some once revered personage and the thought came from the olden time: was he, by chance, of the valiant Fabii, one of whom erected a triumphal stone arch on the Sacra Via, three hundred of whom once perished together in the Veientine war?

But the *Fabii* were by no means the only illustrious family deriving their name from a garden vegetable. The *Cæpiones* owed theirs to *cæpa*—an onion; the *Lentuli* theirs to *lens*, the lentil; while the *Pisones* derived

theirs from "*pisum*," the pea; moreover *Cicero*, the cognomen of Marcus Tullius, like that of Professor Ceci today, is from *cicer*, the chick-pea. In Satire V, 177, Persius tells us that at the feast of Flora vetches, beans and lupines were scattered broadcast among the populace gathered together in the Circus Maximus. The significance of this was doubtless the same as that intended by the rice, peas, and beans still thrown at weddings in various countries.

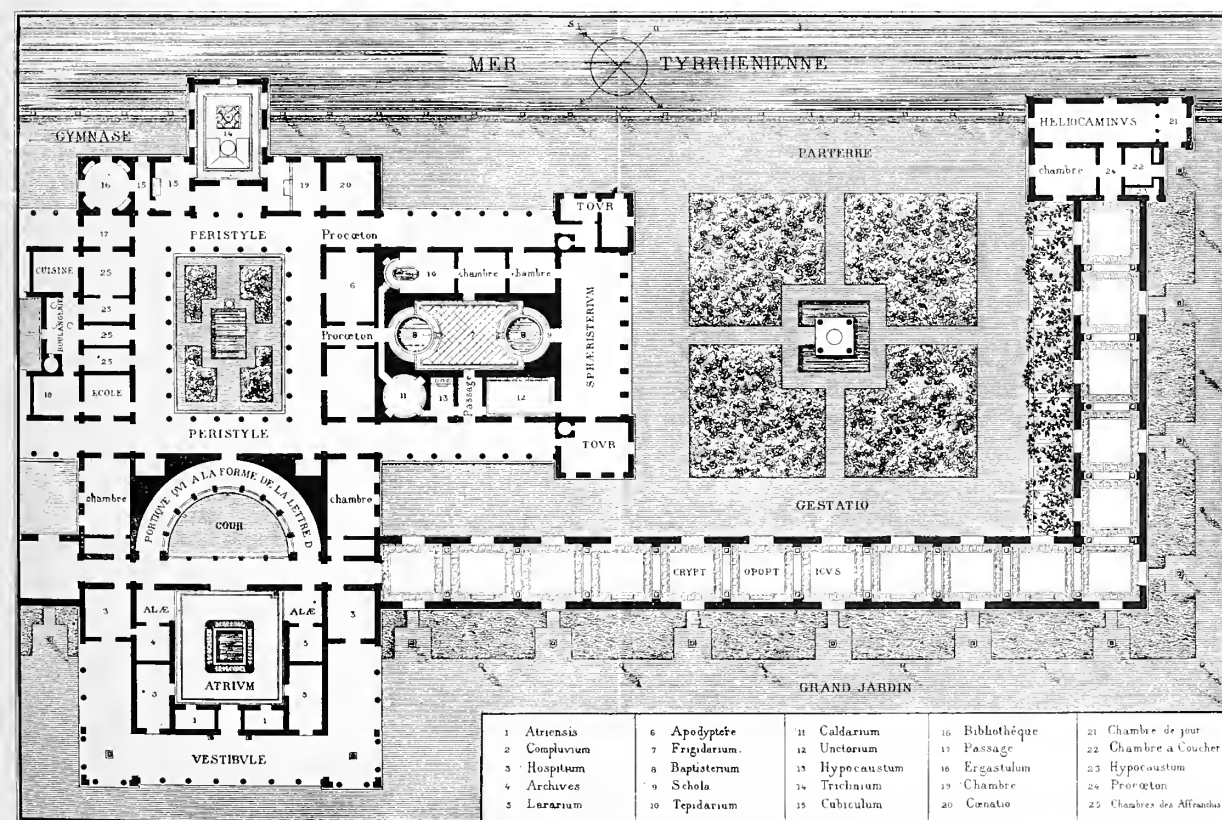
The potato was, of course, wanting to the Roman garden, but Cato considered the cabbage (*brassica*) to be the very king of vegetables, and it is likely that many varieties of the plant were cultivated already in his day. *Brassica est quæ omnibus holeribus antistat*, and he liked it both cooked and raw, dressed with vinegar. The best kind of artichokes (*cinara*) came from Carthage, whence had been imported the *malum Punicum*, or pomegranate; and also, apparently, the finest figs. For one recollects the clever use made by the same Cato of a bunch of quite fresh Carthaginian figs, which being suddenly produced from beneath his toga, were intended to convince his hearers that great Carthage was become too near a commercial rival in the Mediterranean for the security of Rome. *Feniculum* or fennel, and *lactuca*, lettuce—both of them, with the Phœnicians sacred to Adonis—were regarded,

as they still are here, as particularly good for the "Minister of the Interior," and also as sleep-producers. Venus is said to have salved the wounds of Adonis with lettuce. Pliny mentions a family who were not ashamed of their name, in fact a branch of the Gens Valeria: Lactucini. Pumpkin (*cucurbita*) and cucumber (*cucumis*) may both have been cultivated in quite early times. The Emperor Tiberius, probably a carefully temperate man, at one time is said to have eaten cucumber daily. *Intybus*, or endive, and wild asparagus were greatly esteemed, though the latter was thought inferior to a kind grown at Ravenna, and to that brought from Germany.

I turn from these vegetables, however, to the fruit-trees, which in early days must perforce have been rare, perhaps including only apples, pears, certain nuts, together with the almond and the fig, and even these came to Rome chiefly from other districts in Italy, such as Picenum, Nola, and Taranto. The *malum Punicum* or pomegranate, which has always thrived in Roman soil, was no doubt

a very early introduction from Carthage, perhaps by way of Sicily; and of course the olive was regarded almost as native though brought up from Campania by one of the Licinian Gens. But so much during the later Republic did the Romans apply themselves to fructiculture that some ancient writers even go so far as to describe Italy as one great orchard: *ut tota pomarium videatur*. At that period rich amateurs vied with one another in the culture of apples and vines, and after Lucullus had introduced the cherry from Cerasus (on his way home from his campaign against Mithridates) of that fruit also; so that we hear of *malum Claudianum*, *Appianum*, *Cestianum*, of *Vitis Licinia*, *Sergia*, *Cominia*, and finally of *Cerasa Juniana*, *Aproniana*, and *Pliniana*. The *bericocca*, or apricot, is mentioned by various authors as *malum præcox*. Peaches multiplied, while chestnuts, pistacium from Spain, nuts from Thasos, and quinces from Crete, formed an integral portion of the festive repast.

But, meantime, what was happening to the primitive Roman garden? It is obvious that



THE PLAN OF PLINY THE YOUNGER'S LAURENTINE VILLA
The Restoration by Louis Pierre Haudebourg

powerful influences were operating all on the side of its elaboration. What, indeed, in Roman life did not begin to feel, or could resist, the electric forces of increased wealth? The spread of education, the importation of Greek teachers and semi-oriental habits, foreign wares and foreign plants, and foreign gods, both after the Punic wars, and especially after the conquest of Greece, fatally affected the simplicity of Roman life, and the spirit that haunted the Roman garden likewise felt the change, as did Venus, the garden-goddess herself, and Mars, the god of the wheatfields. To simple utility was given for partner costly ornament.

Then perfumes, derived from specially cultivated flowers, began to obtain recognition in fashionable life, and incense was more freely burned in the temples. And I must confess that if the Tuscan dealers in perfumes and pot-pourris thronged the Vicus Tuscus leading into the Forum, the immediate vicinity of the Cloaca Maxima was not altogether an inappropriate situation for the center of their commerce. In the words of our own poet, all the spices of Arabia might sometimes fail to sweeten that little spot. From simple burnt laurel, verbena (*herba sabina*) and juniper, people advanced to the use of Cilician crocus, myrrh, *costum speciosum* and cinnamon.

But the garden itself probably most felt the change when the architecture of the house underwent improvement by the addition of the Greek peristylum or colonnaded court. Houses with no peristylum still kept their flower-gardens at the rear; as may be seen in the houses of Pansa, Epidius Rufus and that of the surgeon at Pompeii; although in the latter instance both peristylum and rear-garden occur, the latter behind the former. In fact, the more precious or flowering portion of the garden was transferred to the peristylum, which it brightly adorned and made fragrant, and where it could be enjoyed by the entire household.

Of course matters did not stop here. Enrichments of various kinds presently supervened in the peristylum, or close, by the addition of carven well-heads, fountains and statues, and the marble lined *impluvium* or tank, in which, later on, were placed roots of scented lilies brought from the rivers of

Africa. Finally, there came over artists who covered the court of the rich man with frescoes in brilliant panels. And in this manner, it seems to me at least, the Roman pleasure-garden may have had its "genesis." It was an expansion of the garden in the peristyle.

But although some such pleasure-gardens, on quite a limited scale, marked the evolution from the mere strip of flower-garden—marked, that is to say, the superior rank and estimation put upon the place for flowers—the authorities practically agree in regarding Lucullus as the real creator of the great princely pleasure-garden, a place of sumptuous private entertainment. The example of the millionaire was certainly imitated with rapidity, on a smaller scale, by all the rich and leisured folk of the succeeding times.

Varro says: "*Saturi fiamus ex Africa et Sardinia*," and he complains that the most fruitful districts of the land are being converted into these pleasure-gardens, and that the operation is attended by increasing dearth of the cereals. And, but little later than this, we find Horace lamenting that the luxury of possessing myrtle-woods, violet-beds and plantations of roses has become so general that there is scarcely room for the cultivation of more useful plants. Truly we do not often find a poet deliberately regretting that the cabbage gives way to the rose, or the onion to the violet.

And this, perforce, brings me to an agreeable point in my subject, namely, the consideration of the amazing (but who will say undue?) importance attained in Roman civilization by the rose. There seems to have been no known period when the rose was not at home with the Romans. It belongs to their earliest traditions, and it flourished wherever they conquered. For they grew roses and imported them also. They raised them from seeds and likewise from runners, or threads of root. They knew all about grafting on to wild stocks, all about budding, pruning and fumigating. Yet notwithstanding the favoring climate, the demand for this national passion of theirs could not be supplied.

Roses were planted both singly and in groups, sometimes actually in whole plantations, and thus arose even a profession of

rose-merchants. They possibly used glass houses for the more delicate kinds—

Condita sic puro numerantur lilia vitro,
Sic prohibet teneras gemma latere rosas,

—so as to save them from frost. The culture of roses commenced in February. Of the various species raised, the Campanian was the earliest; later appeared the scented Milesian rose and the rose of Palestrina; while the Carthaginian roses bloomed every month and were called “monthly roses.” For its sweet, powerful oil, the rose of Cyrene was highly esteemed, and the twice-flowering little roses of Pæstum held great favor.

At first the Romans possessed but three or four sorts; the wild hedge-rose, the musk-rose, the pimpernel-leaved rose and the Gallica. In Pliny’s day, however, he is able to enumerate ten varieties of garden-rose, having for coloring white, light pink, crimson and yellow. Zell points out how much they were given to planting roses, by referring to sums of money given by grateful children to celebrate the return of their parents (after travel) by the planting of a new rose. A soldier also gives money to plant a rose on the day he returned from the war. In a will a bequest is made by the testator that three myrtles and three roses be planted upon each successive anniversary of his birthday. Tacitus tells us that the deservedly ill-fated Vitellius beheld the dreadful battle-field of Bedriacum, near Cremona, strewn with laurels and roses. It was the custom to sprinkle the ashes of the departed with wine, incense and rose leaves before placing them in the funeral urn. The graves of relations were most religiously decked out with roses—“*purpureosque jacet flores*,”—and on the 23d of May was celebrated each year a rose-feast for the departed. It finished with a banquet in which roses were distributed to each of the partakers, and these were, presently, thrown upon the tombs. And this *fête des roses* appears to have maintained its influence until it passed into Christian usage.

There were in actual fact four days in the year upon which the flower-gardens were heavily taxed for supplies—“*solemnia sacrificia*,” (1) Birthday; (2) *Parentalia* (February 13); (3) *Rosalia*; (4) *Dies violæ*. The

outsides of all the monuments were adorned on these occasions with roses and violets, while the lamps were lit within them. There is a sarcophagus in the Capitoline Museum, whereon the Genius of Life holds in her hand a wreath of roses.

Again, in ordinary life the joy of roses entered largely; for the cushions were filled with rose-leaves in the *triclinia*, and the floor was often strewn with them.

Nero caused roses to pour with rare perfumes from the vault of the banqueting-hall in his “golden house” upon his guests. Lampridius tells us, in his *Life of Heliogabalus*, that the beds and pavements of the palace (Flavian) were strewn with flowers—violets, lilies, hyacinths, narcissi and roses—when Heliogabalus feasted; and from this to suffocating his guests with them was perhaps no very great step. A little later, the Emperor Carinus (281 A.D.) had caravans of roses from Milan; while in the south whole shiploads of them were wafted continually across the sea from Alexandria and New Carthage. It is pleasant to fancy ourselves falling in the track of one of those vessels at night upon the starlit sea. These must surely have been dried roses and their leaves!

Moreover, the rose was regarded as the symbol of reserve or silence, or typical of the secrecy of a trusted friend. The *Anthologia Latina* contains an epigram regarding the “Intercourse of Persons in Love,” and it is said that a custom “sometimes” prevailed of suspending a rose above the company. This action was intended to show that what was uttered there must not pass outside; hence the phrase “*sub rosa*.” At Baiæ, when people went out on water-parties, they used even to sprinkle the sea with roses, as if it were the path of the God of Love.

But the adoration of the rose did not end here! It was used by the *mâitres de cuisine* with quinces as an essence for delicate dishes. Apicius even made rose-soufflés and rose-salads. The globules of dew were swept off roses with a bird’s feather and mixed with wines and liqueurs. Pliny gives a recipe for rose wine, and baths of rose wine and absinthe were a vicious novelty introduced by the Syrian Heliogabalus.

But from the interesting literature of the rose I must cut myself adrift here to return but briefly to the sumptuous and ever more sumptuous gardens which grew it, and let it breathe softly through their dark avenues of ilex and along their white marble colonnades and pergulæ; gardens that far surpass anything of the kind now to be found here or elsewhere. For in these, dropping, terrace by terrace, down the slopes of the Capo-le-Case, the Gregoriana, and Sistina, for example, there occurred in the Gardens of Lucullus (as perfected later by Valerius Asiaticus) magnificent avenues of carefully cropped ilex, box, cypress, and bay, overshadowing marvellous fountains, and interrupted here and there by graceful temples, shrines, and porticoes, along which the roses and jasmine twined and garlanded themselves, and where the swallows and swifts coursed up and down in the dazzling Roman sunlight. There, too, stood that marvellous Hall of Apollo, wherein Lucullus once feasted Cicero and Pompey at the cost of 50,000 drachmæ. There also, later, Messalina desperately took refuge with her mother, Lepida, and presently heard the garden-gates behind her being beaten and broken open by the centurion, Euodus, who had come to make an end of her. Some of the mosaic floors that have felt the feet and been swept by the garments of the great people of those days, are still lying *in situ*, obscured beneath No. 57 in the Via Sistina and No. 46 in the Via Gregoriana.

Trinità dei Monti, the Villa Medici, and the Pincian were included in gardens of similar splendid character belonging to the Acilii; and here, in 1868, besides nymphaea, porticoes, and hemicycles, was found a votive tablet dedicated to "Sylvanus" by Tychicus, freedman of Manius Acilius Glabrio, the keeper of his gardens.

Below these, towards the Piazza del Popolo, succeeded the gardens of the Domitii, wherein was buried Nero. That Emperor's demon, it is well known, was supposed to haunt that spot, even as late as the twelfth century; and the crows which then roosted in a walnut-tree over his tomb were regarded by Pope Paschal the Second as creatures connected but too intimately with the certain abode of the first persecutor of the Church, and he cut it down.

Across the city, on the Esquiline were spread the Lamian Gardens, through which the Via Merulana now runs, adjoining those of Mæcenas, which became, as had most of those splendid homes of tragedy, Imperial property by means of successive confiscations.

Adjoining those were spread out the rival gardens of the rich Statilii, which in the fourth century were owned in part by the famous Vettius Agorius Pretextatus, as his inscribed leaden pipes have revealed. In earlier days, Agrippina coveted these gardens from the son of that Statilius who built the amphitheater in Rome, and so effectually did she calumniate him that he satisfied her cupidity by conveniently committing suicide.

Again, in Regio VI, at that portion of the city toward the Porta Pia (now occupied by the Via Boncompagni and Via Sallustiana) were spread out the favorite Imperial gardens of the Flavian Emperors, once those of the millionaire historian, Sallust. There the excellent Emperor Nerva ended his too brief reign. Their beautiful situation and the fine air prevailing there during the summer, as well as the magnificent arena, the Porticus Milliarenis and circus (to which belonged the obelisk now adorning Trinità dei Monti), recommended these gardens to numbers of the later Emperors. The splendor of these places, however, was doomed to survive but little more than one hundred years later. For, albeit walled in, it so happened that Alaric, the Gothic conqueror, encamped with his army just outside the Porta Salaria; and certain traitors within the city taking the gate by a sudden assault, the Gothic army was let in, and fire was set immediately to all the houses and buildings near it, including the villa of Sallust. Procopius says, "The greater part of these buildings remain half-burnt, even now, in my time." So the beauty of those famous gardens perished in 409-10 A. D.

But were one to pass in procession, jewel by jewel, along all the splendid girdle of luxurious gardens that encompassed Imperial Rome, it would not only occupy more space than would be proper, but readers would at the same time be constrained, I think, to come to the conclusion to which I am myself driven, that with all their grandeur and beauty combined there prevailed

also considerable monotony and repetition of forms; that one garden with porticoes much imitated another, though on a different scale, all around Rome, the same architectural mouldings being repeated in various marbles; that there was in fact a notable poverty of invention, which (to the Roman mind), however, was sufficiently atoned for by excessive expense and ostentation. We should surely have been wearied with the oppressive costliness, by the bewildering wealth, and by the deadly want of contrast! For, apart from the eternal colonnades and fishponds, fountains and marble seats and statues, monotony, if not vulgarity, must have tyrannized over us in the overprized achievements of the *topiarius* or *arborator*, that highly salaried pleacher, who cut and tortured trees of diverse kinds into the various deformities then most prized or fashionable. For his duty was not confined to interminable neat box-edging and pruning, but he imitated in the living materials furnished by the garden the forms of sculpture and of architecture. He literally grew colonnades, he fashioned obelisks of box, cypress or ilex. He not only flattered his lord and master by inscribing his name in odoriferous herbs or gorgeous flowers that startled the garden with occasional *tours de force*, but he actually trimmed trees into family portraits, or even those of historical characters; he transformed bushes and thick-foliaged shrubs into the fantastic likeness of ships, lions, bears and birds. And these rather degenerate conceits and extravagances met with profound appreciation and were rewarded with increase of wages by the same individuals who, having tired of mere gladiatorial fights with wild beasts in the Coliseum, only derived real thrills from such uncanny performances as fights between women and dwarfs, or women with each other. Pliny says the gardeners were the best paid of all workers.

An inordinate influence the ancients ascribed in garden operations to the moon. For just as Epicurus had attributed a finer flavor to oysters fished up under a waning moon, so the Roman gardener and his master considered that apples and other fruits acquired a far finer color and relish when plucked at that season. They also considered

that unless the cypress and pine-tree they felled for building purposes or for other needs were cut beneath a cadent moon, the timber was liable to rot.

And, *vice versa*, all planting, all sowing of cereals and vegetables, had to be done while the moon increased. They also calculated very carefully as to north and south aspects, winter and summer suns, light or shade, for the bettering of their plants. Moreover, they took extraordinary pains with irrigation, pruning and the dressing of beds; they carried on continual war with ants, snails and earthworms, by means of sulphur fumigations, soot-scatterings, ashes and oil-dregs. Around infected vines or other fruit-trees they burned pitch, galbanum, roots of lilies and stag-horn; and planting a fresh plot of ground, they rooted up the too aggressive "asphodels," just as the farm folk still do on the Campagna, for two years running, placing the bulbs in great heaps and consuming them entirely.

The frescoes in the Villa of Livia at Prima Porta, at the house on the Palatine, and many of those found at Pompeii, have supplemented for us the not too abundant information contained in passages up and down the classical poets and *littérateurs*; writings, therefore, have been illustrated by recaptured paintings. More than three score ornamental trees, shrubs and flowers represented in these wall-pictures have been already identified and catalogued; and many, let us hope, will still be added to the file. Suffice to mention that they used hedges as well as lattice work. The latter was made of reeds or canes, and the best kinds of the former were of cornel and pomegranate interwoven with roses or thorn. Above the hedges, juniper, cypress, cedar, stone-pines, bay-laurels, planes, chestnuts, lotus diospyros,¹ walnuts, acacias, and figs lifted themselves; while beyond them ran even alleys of trimmed ilex and cork-trees, along which the insinuating zephyrs traveled, mingling the breath of myrtle, narcissus and the rose.

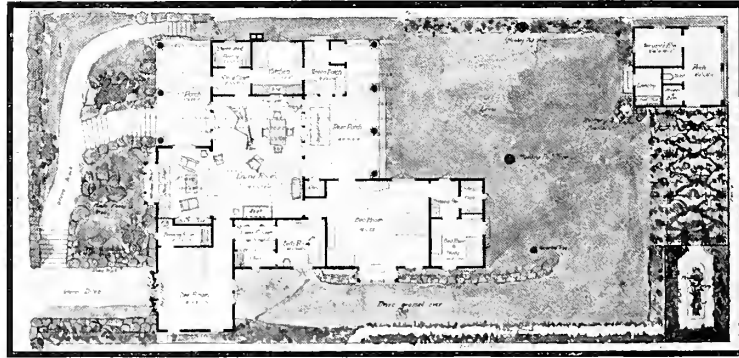
¹ This much-prized shrub was one of the attractions of the Palatine house of Lucius Crassus, whom Cicero nicknamed the "Palatine Venus." The orator, however, purchased the house himself later on. In the peristylum flourished six lotus-trees which survived many masters. We hear of Cæcina Largus proudly showing them to his friends in A. D. 42. The plant is still known around Naples as "Legno Santo" or "Holy-wood." A more famous specimen was for generations the sacred tree of the Vestal Convent.

A BUNGALOW COTTAGE AT HONOLULU, T. H.

DESIGNED BY C. W. DICKEY, ARCHITECT

IT may be presumed that to our new possessions we are to *give* superior ideas upon the comforts of living rather than to *receive* them, (a blessedness at least which may appropriately wrap a few imperialistic ambitions). In the case at hand, it is an American architect who has cleverly seized upon the rocks and semi-tropical plants of a Pacific isle, has brought them together and made an extremely picturesque and comfortable dwelling as well as an example by which other residents of the Hawaiian Islands may profit. It is only upon seashore or mountain sites that we, at home, are likely to make use of the ruggedness of our grounds. On the contrary, we usually ignore it, and set out to destroy it with the pride that will brook no such rough aspect of our own lot where neighbors have smoothed out theirs. This property, however, is within the City of Honolulu, and the view we have of it on this page is altogether to its advantage when compared with other houses surrounding it.

A natural ledge of rocks has been augmented by stone walls; a place has been cleared for the cement entrance steps



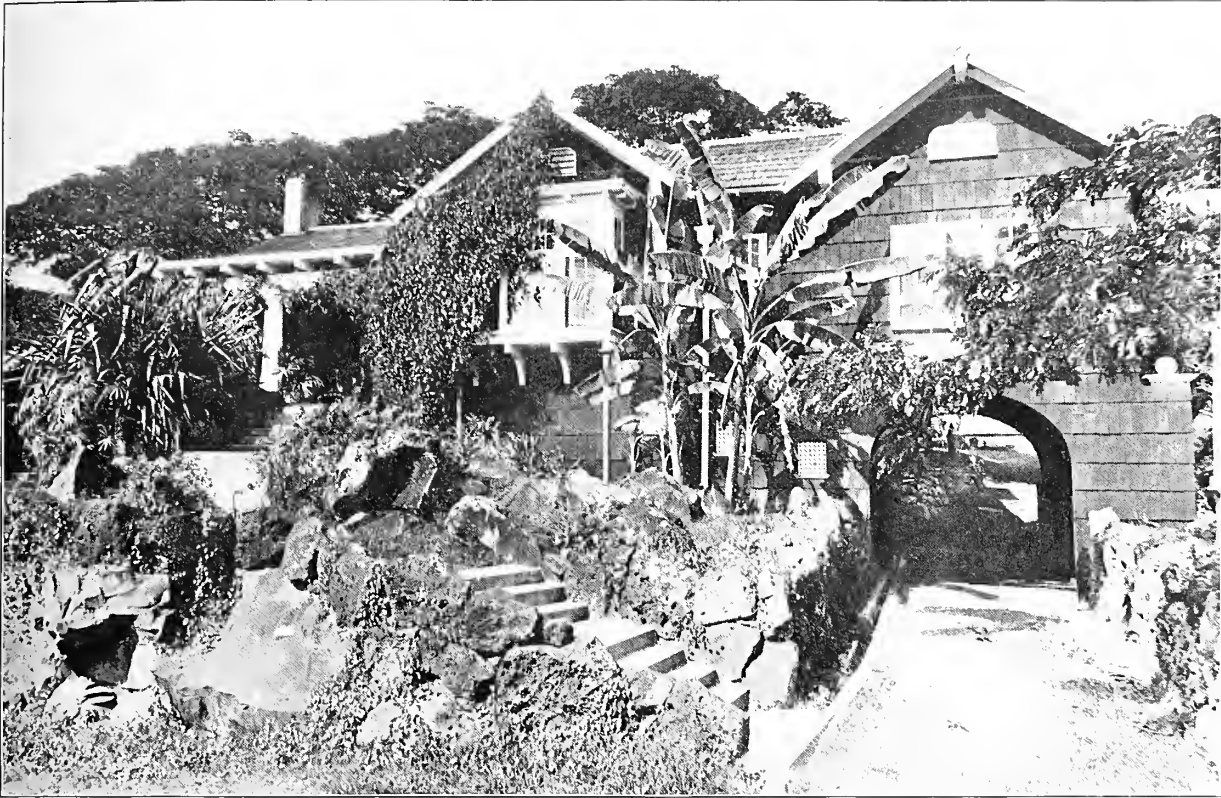
THE PLAN OF THE COTTAGE AND GROUNDS

plants and bits of lawn. Over the entrance to the house trails a huge Mexican creeper whose pink sprays contrast beautifully with the rich brown shingles of the walls and the white columns and beams of the entrance porch. A little white balcony over the driveway entrance overflows with trailing ivy, amid which are geraniums, whose pink blossoms echo the color of the creeper. Similar geraniums trail along the rocks at each side of the drive. Over the stone wall which runs across the front of the lot hang masses of night-blooming cereus, whose huge, fragrant, white blossoms give a richness to the place during their season.

Thus has the stiff effect of a property bounded by straight lines been overcome. The house has been set squarely across the rectangle and the owner has paid due honor to the street. It is entirely his own affair how he cares to treat his remaining ground. This you may reach



THE COTTAGE FROM THE STREET



THE TREATMENT OF THE FRONT GROUNDS

by a walk on the left of the house or else by a grassy drive through an archway on the right. Having taken these steps you may view a quiet lawn shaded by two huge monkey-pods and a tamarind-tree. The servants' cottage stands in one rear corner and is balanced by a fernery in the opposite angle with a grape-arbor connecting the two.

A clear, rippling brook passes under the arbor, disappears and gurgles up again in a rocky pool in the center of the fernery, then disappears again to rush out and down the slope by the side of the drive in a series of miniature cascades. The banks of this brook are overgrown with great masses of fern, and through these peep beautiful white calla-lilies. The opposite side of this rear lawn is occupied by flower-beds.

The house itself is well suited to the outdoor life of the Hawaiian Islands where, it should be remembered, the mean temperature during the year is equal to that of New York City during July. The rooms are large and airy and are all exposed to the

cool trade winds, while the bedrooms, arranged along and over the drive, have the full benefit of the morning sun. The plan permits an easy communication of the rooms without intervening long corridors which only add to the difficulties of ventilation. The large living-room is furnished in a dark red native wood and has a beamed ceiling, and the walls of the two bedrooms are covered with burlap. The scheme of placing all the rooms upon one floor suggests a household management that is simple and easy; and this one story has made possible the external squat and picturesque outline. An important feature of the house is the wide rear verandah called a *lanai*. This is enjoyed with comfort throughout the year and may be understood to be an altogether necessary refuge when the weather becomes what the Hawaiians would call "warm." Then the surroundings of the house are indeed refreshing, for this *lanai* has a view of a beautiful range of mountains, while the front of the house overlooks the ocean and the city's harbor.

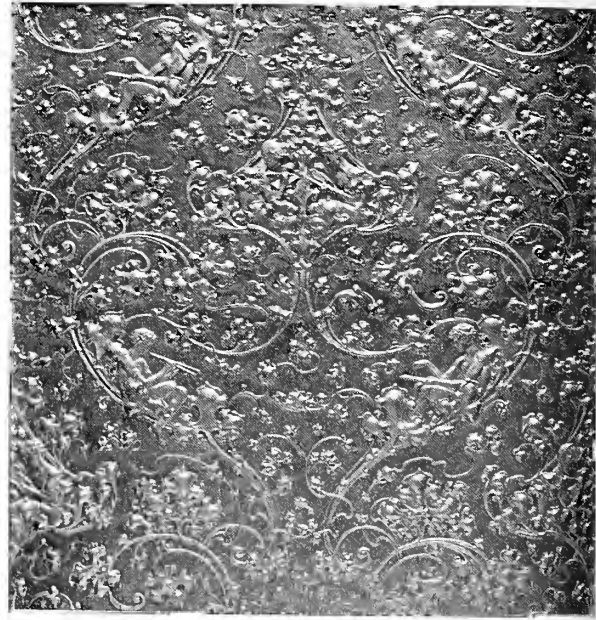
SOME ENGLISH WALL-PAPER DESIGNS

THE business of Messrs. Jeffrey & Company of London is actually in the hands of Mr. Metford Warner, who, on terms of intimate friendship, has been associated for many years with the leaders of the movement which, originating in the exertions of William Morris, finds its fullest expression today in the exhibitions of The Arts and Crafts Exhibition Society; and when the talk is of wall-coverings, the names of the members of that Society whose designs are secured by this firm are those which occur to one first.

We should not speak loosely of "wall-papers," as if the substance of all were the same, for this embossed "leather paper" of



AN EMBOSSED DESIGN BY LEWIS F. DAY



"THE ARTS" BY STEPHEN WEBB

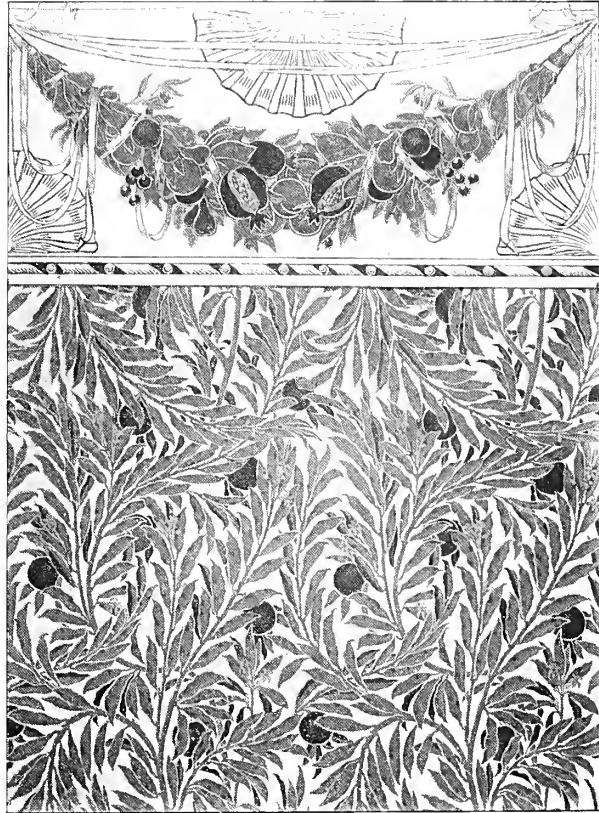
Mr. Day's design, is of stouter stuff altogether than the ordinary wall-paper, and much more expensive of course. Again, the design called "The Arts," by Mr. Stephen Webb, is modeled in low relief to be printed on thin sheet metal. Imagination will easily fill Nature's realm with just such creatures as these, and to me it appears that we have here the perfection of restful space-filling. A great many designs were passed in review before it was decided to give this the highest place on these grounds, and the critic of Mr. Webb's work will probably find it hard to point to a single line out of place.

It should be remembered that everything designed for printing has to bear repetition indefinitely, a square of twenty-two inches being the unit in the case of wall-papers. One can do with any amount of "Art" as in the similar case of "Music" with its repeats, but not with merciless repetitions of actualities, like portraits of statesmen, or bunches of flowers. In Mr. Crane's "rose" pattern we have the standard rose elongated indefinitely, as it has to be under the circumstances; and the architectural effect of the whole may seem



WALL PATTERN AND FRIEZE OF ENGLISH
EMBLEMS, BY WALTER CRANE

nite qualities than these it need not have. Its color may be brought about by the simplest combinations ; its form may be merely that of abstract lines and spaces, and need not of necessity have any distinct meaning, or tell any story expressible in words." E.R.



A FRUIT AND ORANGE-TREE DESIGN
BY WALTER CRANE

to be strengthened than otherwise by the parallels in the design. This is said rather by way of explaining a peculiarity which has been noticed in many recent designs than with the intention of praising it unreservedly. The effect of the photograph is to exaggerate this, and more reliable records than we have here are wanted.

Amongst Morris's sayings is one very much to the point, as usual, and better than what would follow if this discourse were prolonged: "One may say, broadly speaking, that the use of this subordinate, but by no means unimportant, art (of design) is to enliven with beauty and incident what would otherwise be a blank space. . . . The absolute necessities of the art are beauty of color and restfulness of form. More defi-

AFTER such a disaster as that of the Iroquois Theatre fire in Chicago, the public, apparently helpless, falls back on the architects and builders of theatres with breathless questioning. Until the official inquiry establishes all the causes for the catastrophe, it is idle to speculate on personal guilt; but already a certain group of causes for the loss of life are apparent. These are summed up in the fact that the building was used before it was altogether completed. Anyone familiar with building operations knows the seemingly interminable number of small things which linger on unattended to long after the contractors declare their work finished. In public buildings this list of apparent trifles is likely to contain items of vital importance upon which human safety

depends. So it was at Chicago. The citizens will do well to punish the managers and owners who opened the theatre, and the building commissioners who permitted the opening before red lights at exits and ladders to fire-escapes were adjusted. Later on, other persons should be made to answer upon matters relating to the curtain and the number and width of the aisles and doors, what building laws were ignored and why they were ignored. Laxity implied in the last is entirely within the control of the people of Chicago, as it is in any other city.

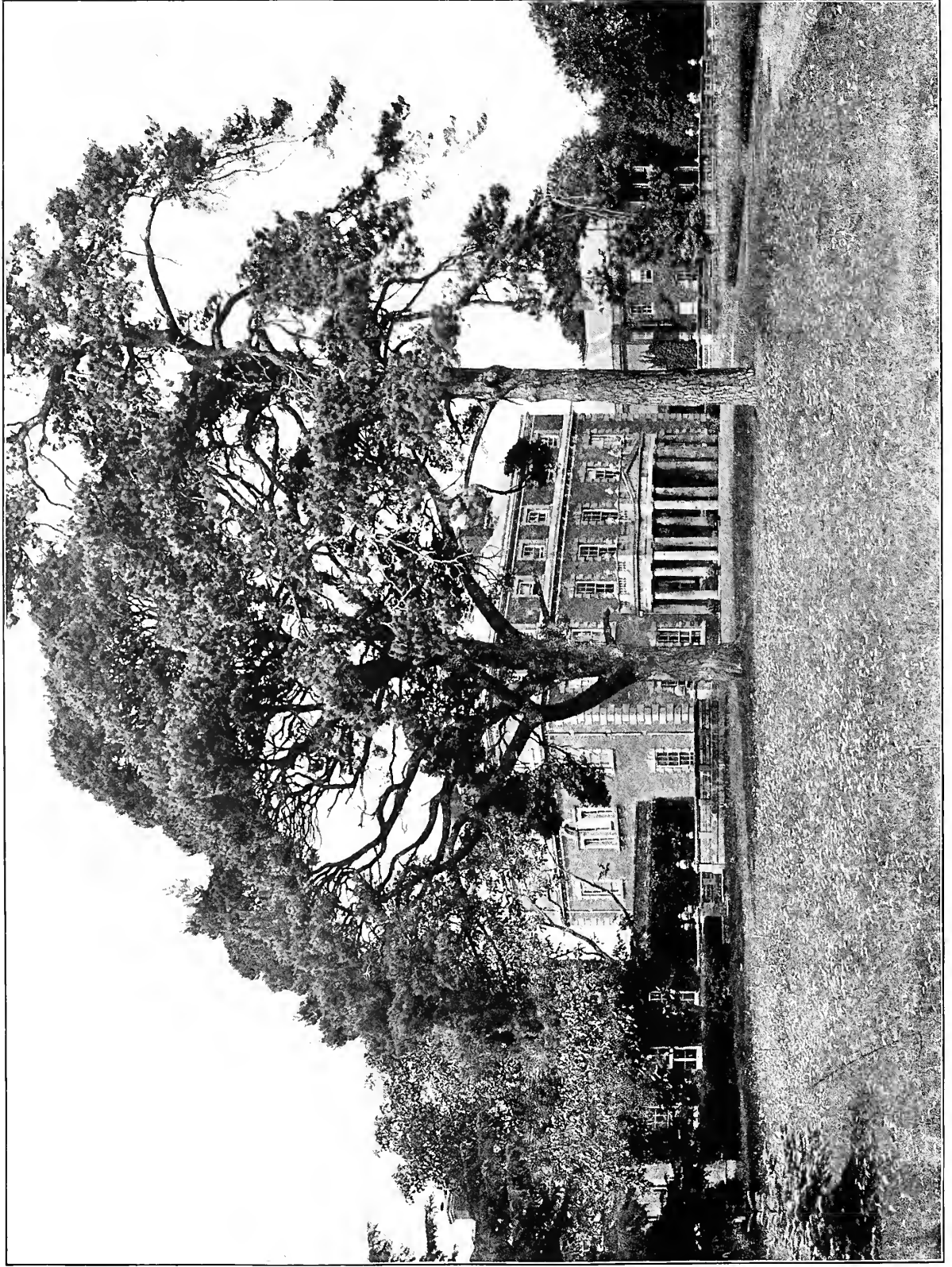
THE ARTISTIC CRAFTS SERIES, which the Appletons are bringing out under the editorship of Professor Lethaby, though announced as "Technical Handbooks," merit, on account of their scope, a much wider epithet. The subjects are so admirably introduced and presented that there is a fair chance of their making an appeal to even general readers, as well as to artists and craftsmen. Herein lies unexpected power. There is no more potent cause for the present-day degradation of craftsmanship than ignorance: ignorance on the part of the public that orders work, demanding gold for the price of lead, and requiring what falsehood alone, on the part of the worker, can supply. These books show by the direct language of practical men, who know their subjects in all details, the possibilities and limitations of materials; what *is* good workmanship and what is not; that design is an essential part of good workmanship; that art is workmanship plus inspiration. It is especially appropriate that Professor Lethaby, himself a member of the circle which gathered in devotion to the minor arts about William Morris, should have a controlling hand in this undertaking. His voice is now supreme upon the activities which Morris set in motion. Moreover, his connection, as a director, with the London Central School of Arts and Crafts and his professorship of design at South Kensington give him a perfect opportunity to

know what is required of handbooks upon such subjects as bookbinding, silverware and jewelry and wood-carving. The result is that these have been treated by the most capable men in England, men whose names are coupled with genuine success at a craftsmanship which has produced the most distinguished work shown at the London yearly exhibitions.

BOOKBINDING¹ has been written by Douglas Cockerell, who was a student at Cobden-Sanderson's bindery and there executed the remarkable cover designed by William Morris for the famous Kelmscott Chaucer. In his conveniently small and complete volume Mr. Cockerell tells how a good binding should serve in the preservation of a book, why most bindings are unfit for the wear and tear to which they are exposed, why they have to be renewed in eight or ten years when, if more were expended upon the material, implying a less meretricious appearance of the covers, they should last for two or three hundred years. To those who love books,—and it is to be supposed that all who read do love the object of their enjoyment,—the explanation given upon the different methods of binding is of great interest and practical use. The major part of the book is devoted to these methods in the form of directions to the beginner; and so well are the successive steps explained and illustrated that the reader is tempted to turn part of his library into a private bindery and put in lasting form the volumes especially prized. The author's comparison of the different materials of binding and his series of specifications should be of great assistance to librarians. The excellent collotype plates of old and modern bindings with which he concludes the work are a valuable addition to the volume.

¹"Bookbinding and the Care of Books, a Handbook for Amateurs, Bookbinders and Librarians," by Douglas Cockerell; with drawings by Noel Rooke and other illustrations. No. 1 of "The Artistic Crafts Series." 342 pp., 12mo. New York, D. Appleton & Co., 1903. Price, \$1.25 net.





THE EASTERN FRONT OF TRAFALGAR HOUSE
(See Page 75)

House and Garden

Vol. V

February, 1904

No. 2



THE GARDENS OF THE VILLA GAMBERAIA

by B.C. Jennings-Bramly

FLORENTINE VILLA GARDENS—II.

THE architect of the grand old villa of Gamberaia is unknown, for although tradition says it was named after Gamberelli, it is too evidently a sixteenth century building to have been designed by him, for he died 1479. An inscription over one of the doors runs thus:

*Zenobius Lapius
pundavit MDCX;*

which makes it more than probable that it was built for the family of Lapi. From them it must have passed to the Capponi if we are to judge from an escutcheon in the *cortile* which bears their arms and the date 1693. It changed hands again and again until it became the property of Signor Fazzini, from whom its present owner, Princess Ghyka, bought it in 1895.

Whoever the architect of Gamberaia may have been, he chose an admirable site for the beautifully simple villa he designed. It stands on a spur of the low hills above and to the eastward of the village of Settignano, the houses of which in no way impede the glorious view of Florence and of the valley beyond, which lies before you as you stand on the terrace and stretches as far as the Carrara Mountains.

This terrace runs along the west front of the house and overhangs the *podere* or farm below, from which the topmost branches of the olives rise high enough to fringe the parapet with their silvery leaves. This parapet is broad and low, and here and there it rises in a curve and makes thereof a pedestal. Two of these in the center bear two lions

facing each other and turning good-humored faces towards the villa. The others are surmounted by graceful vases.

The lions of the terrace are repeated somewhat more solidly on two massive pedestals that stand one on either side of the one step which separates the terrace, on the north side of the house, from the carriage drive. The box hedges of Gamberaia are as famous as its cypresses. The two that line this carriage drive, which runs from the iron entrance gates to the terrace, conceal, on one side, the bare walls of the



THE CHAPEL AT GAMBERAIA

(On the left is the entrance drive. Through the archway on the right is the bowling-green)

chapel, on the other, the vines, olives and artichokes of the *podere*. These hedges are quite twelve feet high. Leaving them and the guarding lions, the gravel path to the left passes the chapel door, runs under an archway and reaches

the wide bowling-green. This is full 100 yards long from end to end. From here a famous grove of cypresses—one of the finest in Italy—leads up to and forms a background to an eighteenth century fancy carried out in rock work half enclosing a fountain and surmounted by a balustrade on which stands a



THE BOWLING-GREEN



THE ROCK-WALLED COURT

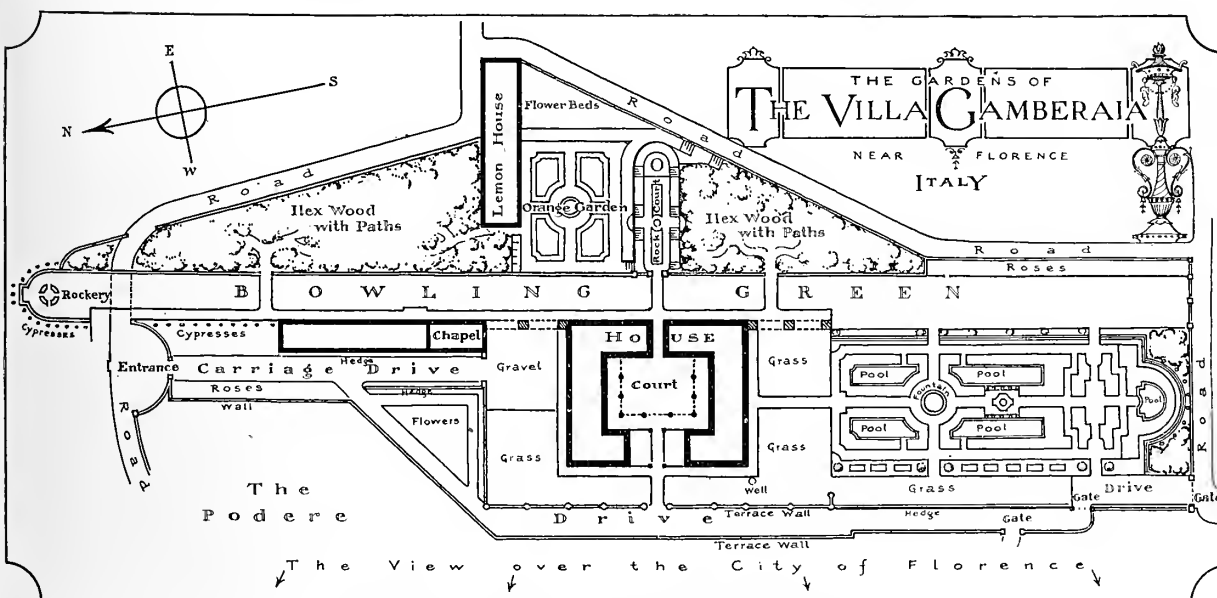
House and Garden



THE VILLA FROM THE BOWLING-GREEN

statue. This balustrade and statue are repeated again at the farther end of the bowling-green, that which overlooks the Val d'Arno and the plain of Bagni-a-Ripoli, famous as the camping ground of the Imperial troops who besieged Florence in 1529 under Philibert, Prince of Orange.

So far, all remains as it was in the good old times, but only a few conventionally cut alaternus bushes and three turf steps separate the old garden from the new. This new garden, laid out by the present owner of Gamberaia, lies to the south of the villa on a somewhat lower level than that of the bowl-



THE PLAN OF THE GARDENS AT GAMBERAIA
(Especially measured and drawn for House and Garden)



A GUARDIAN OF THE ROCK-WALLED COURT

ing-green. Former owners had incorporated this strip of ground into the *podere*, although the magnificent cypress hedge that separates it from the farm land proper, speaks elo-

quently of a time farther back still, when it was a garden.

This modern garden is both dainty and beautiful and very original. A circular fountain forms the center of the design. A gravel path runs round it and then branches out into a cross, dividing the four oblong stone basins and ending at the extremity farthest from the house on the margin of yet another basin, this being semi-circular in shape. A very nymph's bath, to the waters of which, first turf, then marble steps lead down! Beyond these again is a grass-covered terrace, shaded by a hedge of shrubs and a row of young cypresses. Flower-beds edge the stone rim of the pools, narrow beds in which grow small bushes of oleander and standard roses. Daisies, forget-me-nots, irises, tulips, asters and dahlias bloom in turn as the seasons vary; but be it spring, summer or autumn, the effect is equally beautiful, that of bright color reflected in calm, clear water. Along the two inner edges of the lower

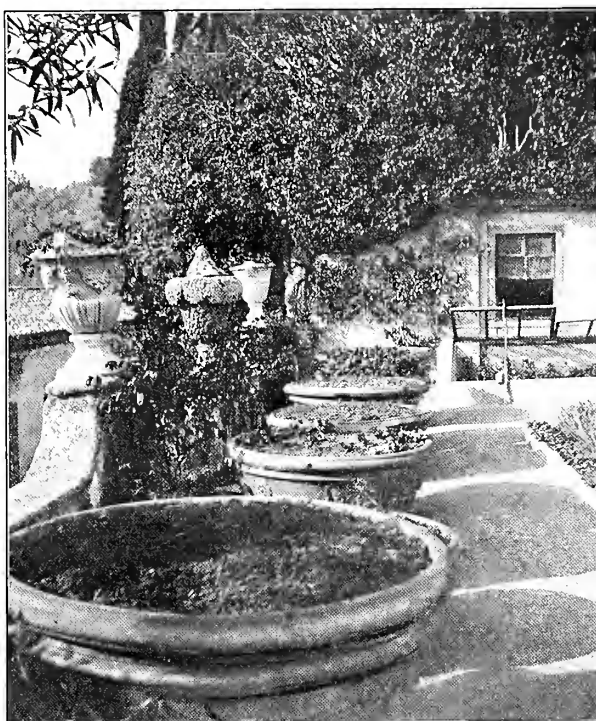


THE ENTRANCE TO THE EIGHTEENTH CENTURY COURT

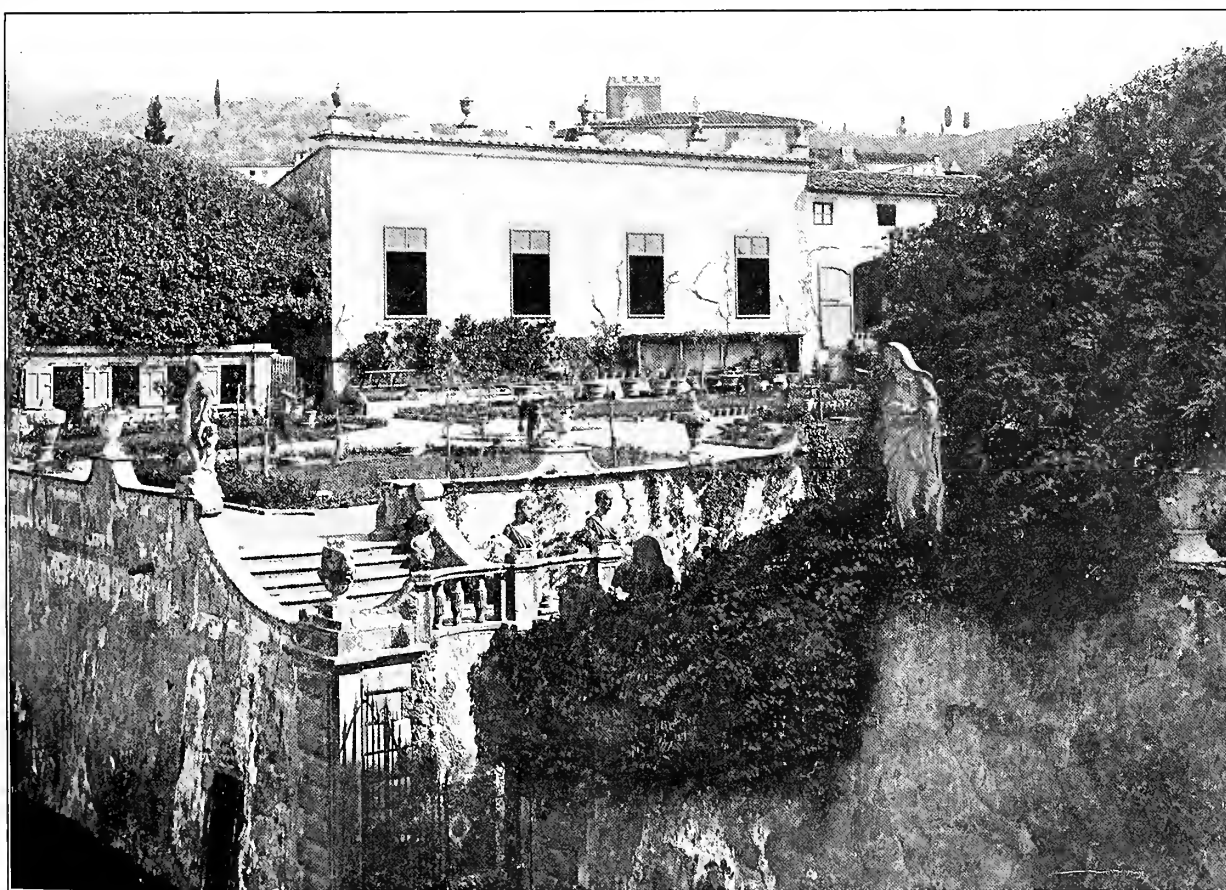
basins some columns have been placed—delicate twisted columns of white marble. Chains connect them, on which roses—Marshal Neils and others—are trained. The flowers are beautiful; but their luxuriance threatens to conceal the columns, and that would be to hide the exquisite design and workmanship of the shafts.

This garden is still young and every year is rapidly adding to its beauty. The oleanders, slow growers though they be, will gradually make a circle of glowing pink round the fountain. Soon the cypresses, for they grow fast, will throw their long, narrow shadows across the waters, and all things will gain the mellowness that time alone can give.

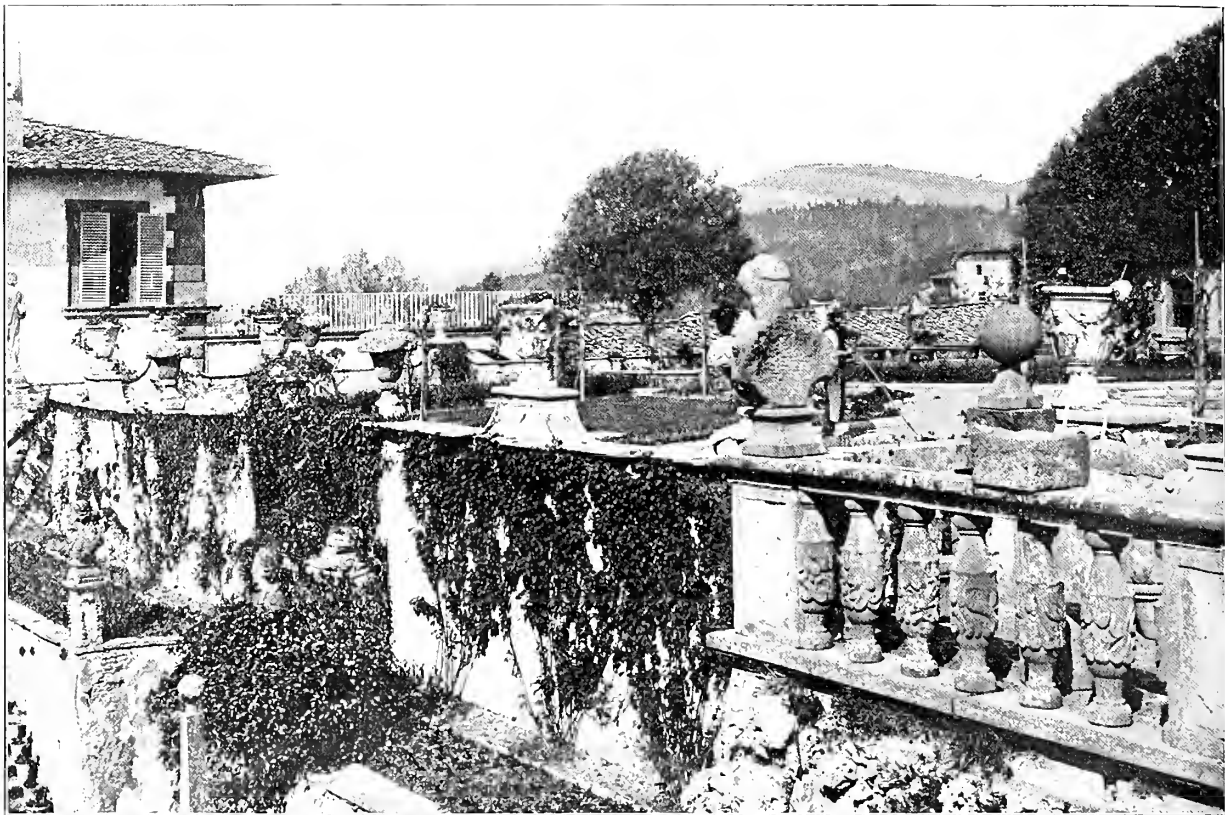
This is the only portion of Gamberaia that can be called new. At the back of the house and facing the entrance door, we plunge into the eighteenth century. Iron gates lead into a narrow space resembling a court, on each side of which rise several flights of wide



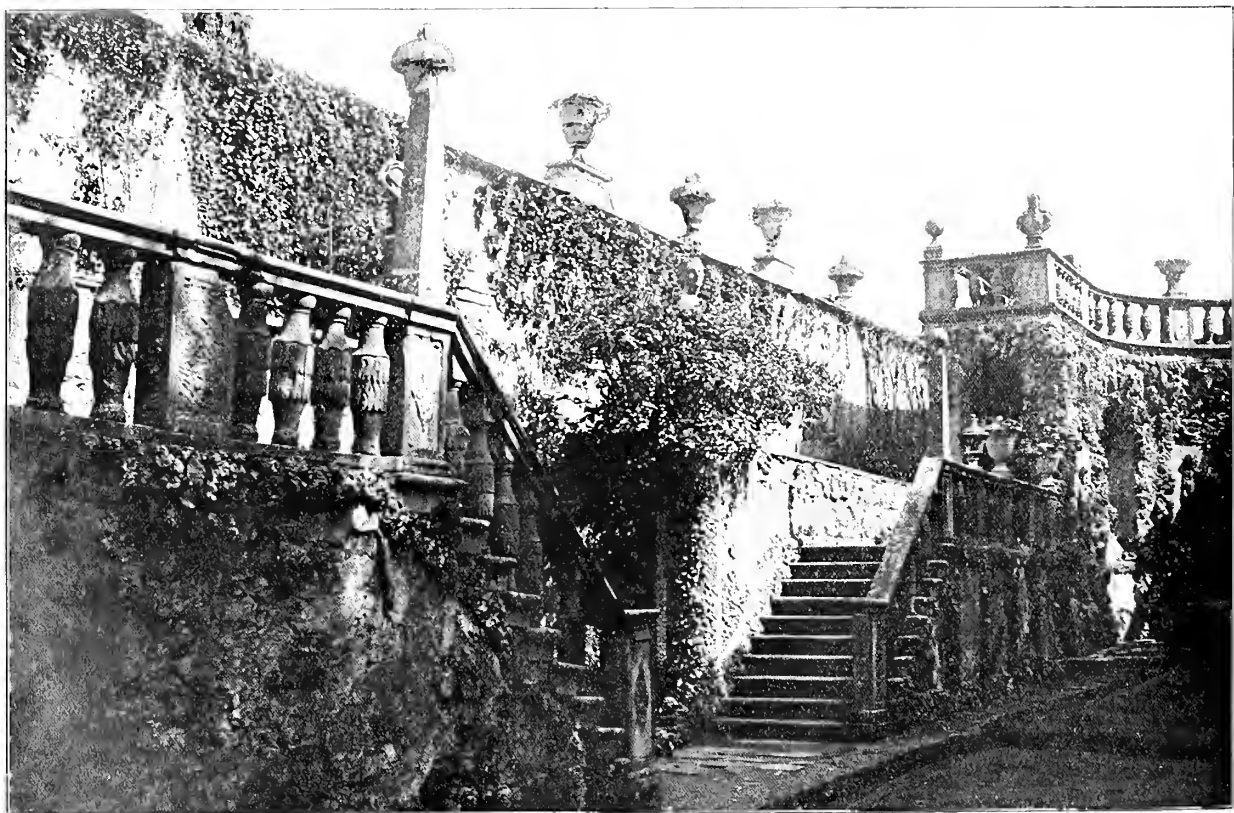
A BOUNDARY OF THE LEMON GARDEN



THE LEMON GARDEN FROM A WINDOW OF THE VILLA



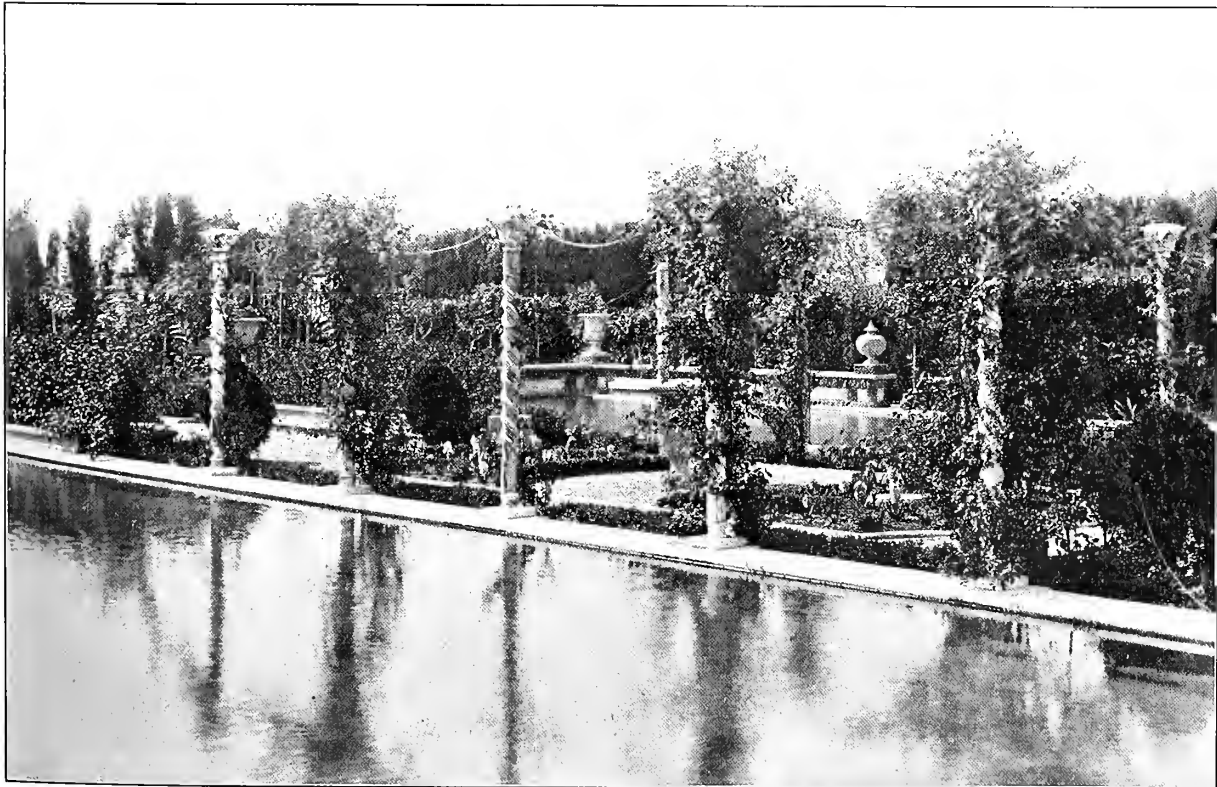
THE BALUSTRADES OF THE LEMON GARDEN



THE RETAINING WALL OF THE OLD GARDEN COURT
Showing the applied rock work of the Eighteenth Century



THE NEW GARDEN AT GAMBERAIA



ORNAMENT OF THE NEW GARDEN

stone steps. On one side they lead to another garden, on the other to the shade of some enormous ilexes, both on a much higher level than the house. The different flights of steps, with their stone balustrades and many vases ornament the sides of this quaint recess. A semicircular wall covered with the sham rockery dear to eighteenth century decorators, ends this characteristic bit of garden-craft. The profusion of ornament belongs to the period. Vases, busts, statues are everywhere and on every projection. Steps lead up and down; their real object is to reach the garden above, but they dally on terraces and lead into grottoes and other shady nooks, for those not in a hurry to reach their destination. There is an indescribable, I had almost said an irrational, charm about these old-world conceits. Their affectations and pretences have something pathetic about them, so far are they removed from our practical view of life.

The garden to which the rockery steps lead, is especially beautiful in summer, when the lemon-trees have been brought from the house in which they spend the winter. (This house stands along the north side of the garden, its large windows facing the south). When summer comes, the great red pots are placed on low stone pedestals at the corners of the flower-beds. The dark leaves and pendent yellow fruit are very beautiful; but they also have a practical use, over and above that of the fruit, for they throw some

shade on the beds beneath them. Strawberries ripen here in quantities; otherwise the beds are devoted to flowers. As in every Italian garden, rows upon rows of carnations in pots bask in the sun. Side by side on the parapets there is also an abundance of larkspur, white lilies and great bushes of oleanders, glorious in June.

The huge ilexes that grow in the boxes both to the north and south of this garden are certainly among the finest in Europe. They are clipped in the shape of a globe, no easy task, given the size of the trees and the denseness of the foliage.

But the house itself stands free of trees. It is a long building, one story high, whose beauty lies in its simple and noble proportions. It is every inch of it what Italians call a *villa signorile*, strong and simple, yet with a homelike look of comfort about its wide-spreading roof.

It is built in the customary Italian plan, around a quadrangle or *cortile*. The upper story, as usual, juts out and, supported by columns, it forms a covered passage on which staircases open direct, as well as the doors of the principal sitting-rooms. The house has been furnished with a fine simplicity that entirely suits it, for it would be an insult to those dignified vaulted rooms to fill them with modern bric-a-brac. On the contrary, there is no such jarring note about the place, for Gamberaia has, fortunately, fallen into the hands of an owner who appreciates its beauties and preserves them.



THE EVOLUTION OF THE STREET—IV.

BY CHARLES MULFORD ROBINSON

(*Concluded*)

EVOLUTION as a process of development is inevitably affected by environment. As an adaptation, progressively complete, to elaborating requirements, much must depend on the nature of these. The course of development under different kinds of surroundings becomes thus of interest.

In considering the street's evolution, in the earlier articles of this series, there has been a careful avoidance of any study of purely racial or national peculiarities. We have taken the street in the abstract and in the differentiated species have not lost hold of it, emphasizing the position—when it became necessary to use concrete illustrations—by selecting these from various and widely scattered cities. But now that we have indicated the general course of street development, it may not be uninteresting to observe some strictly national characteristics. And this can at last be done without fear that the specific will be mistaken for the general, the national for the international.

To begin with our own country, it should be recognized at once that in a tract of such vast extent there may easily be differences of environment and society—of conditions natural and human—quite as marked as between the nations of crowded Europe. It would, therefore, be as difficult to find here a type that in every part could be called strictly national as it would be difficult across the sea to discover one that could properly be called distinctly European. But a bird's-eye view of town beginnings in the United States would probably suggest, it is safe to say, that the predominating influence upon street development has been a building. In the Northeastern States—certainly in New England—we should expect, remembering the beginnings of the colonies—to find this structure a church. In the Western States, it would more probably be a railroad station.

Now, the fact that these structures were the dominant buildings of the town in its

early days must have made its impress on the street nomenclature and the street plan. Where old names linger, we find—as in Boston—Meeting-House Hill, and—as in Southampton, L. I.—Meeting-House Lane. Railroad terms have never been received into street nomenclature with the same cordiality, for they do not stand for the activities of the town, as the church stands for them, but for something outside the town. And the wish at the station is naturally to give an impression of the town's separate importance.

As structures of exceptional significance, these buildings had the choice locations. In the case of churches, especially, these positions were given. The station simply selected the site desired, and the town made it, by plotting or rearrangement of the streets, a choice one. We have to remember, in this connection, that the towns which owe their origin to the railroad are a recent growth. For the purpose of studying street evolution we shall find the older communities more interesting.

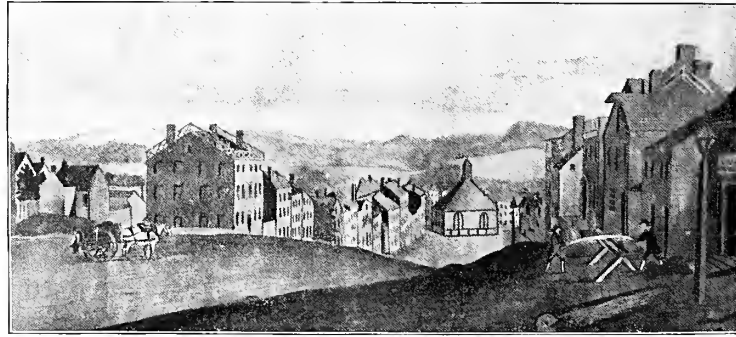
Albany, N. Y., was settled by the Dutch. It is one of the oldest cities in the United States. One would not accuse the Dutch of attaching over-much importance to the church; but that is simply because the Puritans outshine them. They did attach great importance to it, and they set it in the middle of that splendidly broad street which now as State Street climbs the hill to the Capitol. They thought so much of it, indeed, that they not only gave it a location comparable, from the standpoint of the street plan, to that which the State has given to the enormously costly Capitol; but when need arose for a larger structure, they built this around the old one, so that only one Sunday's service was lost.

There is a water-color painting in Albany of State Street hill in 1802, when the second of the old churches stood in the middle of the street. It is an instructive picture to

the student of street evolution. The town was important. The art of building had gone so far here that the street was lined on either side with structures. Many of them were of brick,

and most of them were three stories high, exclusive of the gable attic and the basement. They were large, costly, pretentious. They indicated generous purses, generous desires, generous expectations for the future of the town. But the street, on a hillside as it was and very broad, was still utterly primitive. It was unpaved, and heavy rains or melting snows had washed great gulleys in it. There was no sidewalk. From house-front to house-front, for the houses were built flush with the street, the thoroughfare was only a bare dirt way. A single street furnishing, in the form of a crude wooden post with provision for a lamp at its top, stood at the crest of the steepest part of the hill,—a forerunner of all the complicated utilities of the modern street. At the foot of this part of the hill stood the church, blocking the way, but curiously set crosswise, as if feeling the necessity of presenting a sharp edge rather than a broadside to whatever came down the hill. On the wide and little-traveled street some of the work of the town was done.

The same street in 1902, an even century later, while by no means well



STATE STREET HILL, ALBANY, IN 1802
(Photographed, by Augustus Pruyn, from a painting)

and roadway. The walks are stone flags and the road is paved with granite blocks. A few trees that have been planted at intervals have lived and have grown to comeliness. There are substantial buildings on both sides, far costlier and larger than before, and now showing in several cases a conscious striving for beautiful or stunning effects. The Dutch church has been removed from the middle of the road and a new and graceful Gothic edifice (Episcopalian) now raises tower and spire at the side, among the other buildings. The street is lighted by electricity. Its whole width is dedicated to the travel, and a trolley line substitutes a cheap, easy and frequent means of rapid transit for the former toilsome journey.

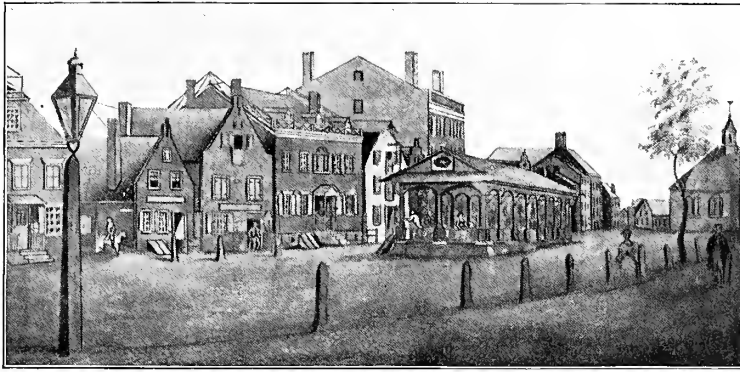
With recollection of the underground construction, of the sewer beneath and the hard strong pavement and the unseen mains that distribute gas and water to every house, it would seem that the evolution of the way had proceeded with notable rapidity during the short hundred years. And yet State Street in Albany is far from that type of development which many examples picture as a practicable ideal. The ugly wooden



STATE STREET HILL, ALBANY, IN 1902
(From a photograph by Augustus Pruyn)

poles with their burden of wires ought all to have come down long ago. The trolley would be an equal convenience and less a blot on the majesty of the street were its wires underground, and its iron lattice-work poles removed. Save for the hills across the river, the street's lower end has no fitting terminus. The skyline of the buildings on the borders is jagged; now and then the huge lettering of a sign strikes upon the eye; the few trees seem accidents; the architecture is a jumble of unrelated styles—and yet this street, really majestic in its proportions and with a thrilling topographical opportunity in its sweep up the ascent from almost the edge of the Hudson (to which it should be extended) to the hill-throned Capitol, is the show thoroughfare of the capital city of the Empire State. The very ratio between its length and its breadth is fine. But how far we have gone that we can have even such dreams of that dirt way of a hundred years ago!

There is another old water color showing an Albany street in 1802. This pictures the east side of Broadway from Maiden Lane to State Street—the view that the arriving traveler would have today as he steps out of the massive granite railroad station and turns to his left—if the hundred years had



BROADWAY, ALBANY, IN 1802
(Photographed, by Augustus Pruyn, from a painting)

thoroughfare of the town—as paved for its whole width with small round cobblestones. The sidewalk is set off from the roadway by no change of pavement but by a line of posts. The presence here, however, of the market in the middle of the street, suggests that the posts may be a local furnishing, put here for the convenience of those who would hitch their horses while they market, rather than to separate walk from road. At the extreme right of the picture there is shown, by a bit of the old church blocking the way, the place where Broadway and State Street meet—that busy corner where rise today the large buildings of financial institutions and the general post-office. So there is revealed the importance of location early given to the church—the absolute centralness of position, such as no other structure of the town could have, such location as the pious New Englanders gave to their churches when they put them, as they usually did, on a site facing the common—if not, indeed, upon the common itself—in the very center of the town. The closeness of connection be-

not wrought a marvelous transformation.

This picture shows to better advantage the crude lighting apparatus; it reveals the unmistakably Dutch architecture, and shows this street—the most important



A MODERN SCENE ON STATE STREET HILL
(From a photograph by Augustus Pruyn)

not wrought a marvelous transformation. This picture shows to better advantage the crude lighting apparatus; it reveals the unmistakably Dutch architecture, and shows this street—the most important thoroughfare of the town—as paved for its whole width with small round cobblestones. The sidewalk is set off from the roadway by no change of pavement but by a line of posts. The presence here, however, of the market in the middle of the street, suggests that the posts may be a local furnishing, put here for the convenience of those who would hitch their horses while they market, rather than to separate walk from road. At the extreme right of the picture there is shown, by a bit of the old church blocking the way, the place where Broadway and State Street meet—that busy corner where rise today the large buildings of financial institutions and the general post-office. So there is revealed the importance of location early given to the church—the absolute centralness of position, such as no other structure of the town could have, such location as the pious New Englanders gave to their churches when they put them, as they usually did, on a site facing the common—if not, indeed, upon the common itself—in the very center of the town. The closeness of connection be-



THE ESCOLTA, THE PRINCIPAL STREET OF MANILA
An ancient street being readjusted according to American ideas

tween the early street plan and the building is thus plainly manifest.

We may note that in a hundred years the architecture of the street has changed not less than the street upon which it fronts. With the swift influx of a cosmopolitan population, the repose and harmony of a single style has passed, and the buildings represent as genuine a mixture as there is now among the people who crowd the anciently deserted way.

A block up State Street hill, the camera preserves a scene that happily represents a street in progress, as well as the evolution of a hundred years. It shows what the development has been and pictures its continuance. The block pavement, much preferable to the cobblestones as it is, is cut by crosswalks that the tender feet of modern pedestrians may feel no unpleasant change even when they leave the sidewalk to cross the road. In the foreground are mail boxes, both for letters and packages. On the further corner an electric light hangs from an ornamented pole of iron. Trolley cars are hurrying by; and if before us there is an ugly row of telegraph poles and a mesh of wires overhead, behold in the middle distance the fine pavement of the street torn up and a gang of men at work laying conduits for the burial of wires! There is pic-

tured strikingly the advance of a hundred years,—for Albany having been settled for many generations when the nineteenth century began, the streets of 1802 were not the streets of merely a town beginning,—and there is pictured a street still in the making, while we yet are able to foresee a better street.

This sums up perhaps, as well as any example would, the evolution of the typical American street—strictly national in the cosmopolitanism of its architecture, in the ready acceptance of every device for the acceleration of business and for the facilitation of living, and in its preference in the matter of time for the ob-

viously useful rather than the beautiful. The American street has made some progress toward dignity and majesty; and we can see that shortly it will make much more, for this progress has as yet been incidental. It is only now beginning to be sought for consistently.

To reenforce the judgment, we may turn to Manila, to find an old time street in the process of readjustment to American ideas. We shall find the principal street still lined with flimsy Oriental structures, picturesque with their overhanging upper stories, their tiled roofs, and curious latticed walls, and harmonious in their uniformity. But we shall find the street modernly paved, with provisions for rapid transit. We shall find it electrically lighted; and business, with aggressive advertisements, elbowing picturesqueness as much out of sight as it can,—not that picturesqueness is loved less, but trade is loved more. We shall find much respect for the ease and convenience of travel, for sanitation and for safety, but no time as yet to attend to thoughts of the beauty of the way. Yet we can see that when, at last, beauty does come to an American street, it will be on a strong and rational foundation.

In the development of a typical English street, beauty seems to the eyes of an American to have been an earlier step. And even the



AN OLD STREET OF ALCESTER, ENGLAND

remembrance that the picturesqueness, which is so strong a factor in it, must have been largely accidental—as picturesqueness is wont to be—and that the homogeneity of architecture was a result that did not have here to be strived for, will not dissipate the impression.

In an old street of Alcester there is so little of the element of consciously sought beauty that, if we shut our eyes to romantic picturesqueness, we may imagine ourselves in quite a primitive street, as far as street evolution in England goes. There is the construction of walk, road and sewer, that is considered essential for the modern street; but it is all rudimentary. The walks are very narrow and are of brick. The curb is simply a row of bricks differently arranged. The roadway seems to have no more ambitious pavement than well-packed gravel. The one street light projects from a house. But the thoroughfare has that delightful curve of which we Americans were so much afraid in our early plotting of streets.

The street of Salford seems yet more primitive, for there

there is no pretense of pavement and the walk is but a path at the road's side, distinguished from it because at a little higher level. But the vegetation, which is rich and green in England's moisture, crowds upon the way, and there appears none of the early notion, which with us had so laboriously to be overcome, that to make a street there must be made a desert. In the views through the picturesque arch of Evesham this example is reenforced, for though the street is very urban, with its solid pavement and close building, there is room for the soft drapery of the vine and for the beauty of the tree.

It would seem as if, in the national development of streets, something of the national temperament had entered. With us the course of progress lies through directness, practicalness, convenience. There is carelessness of appearance, if the ends of travel be met; and it is not until the better accommodation of these demands requires, first ease, and then pleasantness in the way of going, that the street's aspect is given serious attention. In older England, with its less



AN OLD STREET AT SALFORD, ENGLAND



A PORTION OF A STREET AT EVESHAM, ENGLAND

nervous straining, its calmer life and its lessened dread to be caught at anything but business, a softer beauty earlier touches the changing street. And so in consciously feminine France we shall find the streets deliberately developed and plotted to show their beauty; in plain, broad, generous Germany, widening into sunny squares; in leisurely Spain and Italy we shall behold them, as opportunity is given for their continued evolution, broadening

into the alameda and piazza where the world strolls and lolls and takes its ease, or into a business street that makes so little pretense to a pressure of affairs as to place arbors over portions of the sidewalk—that in this pleasant shade the world may sip its wine and buy its flowers and idly compete in blowing smoke rings! Thus may the evolution of the street be thought of as affected by environment, natural and human.

AN ARTIST'S HOME IN NEW JERSEY

By ALICE M. KELLOGG

PICTORIAL effect in house building in this country is too often obliterated by ornate architecture and excessive decoration. The Japanese, more enlightened on this point, attain the picturesque through absolute simplicity. In our city houses the limitations of space and the encompassing conventions necessarily crowd out the pictorial element; but in the country places, with Nature and environment as contributing factors, the problem is not so discouraging.

As an example of what has lately been accomplished in this direction, the house designed by Mr. Charles R. Lamb makes

an interesting study. From the first glimpse of the roof and chimneys through the tops of the pointed cedars, there is a suggestion of a picturesque treatment that is, on closer examination of the house, fulfilled in a most satisfying measure.

In designing a summer home, Mr. Lamb has had valuable assistance from his wife, Ella Condie Lamb, the artist. Together they have given distinct charm of arrangement to the necessary, practical details of the interior, a characteristic fitting of exterior lines to the natural surroundings, and a color scheme harmoniously related to the woodland setting.



A GLIMPSE OF THE HOUSE THROUGH
THE CEDARS



A VIEW FROM THE NORTHEAST SHOWING
THE TWO ENTRANCES

The plan of the house is simple but unusual. It is, in reality, formed upon a right angle composed of three squares, of which the corner one is a large living-room in the center of the house. One arm to the south is given up to the kitchen, the butler's pantry and dining-room. The other arm to the west is an open veranda. The fourth quarter, which completes the full square, is a garden which nestles within the enfolding arms made by the projections of the building.

At the east the entrance is on the ground level, but on the west, as the slope of the lawn is considerable, an interesting arrangement of steps is secured, leading on the north to the grass terraces and on the south to the garden which is elevated on large stone walls forming a parterre with flowers. The space under the open veranda has been reserved for a work and play-room for the children, an open lattice being placed between the rough rock piers which support the building.

The exterior coloring of the house is the

natural gray of the plastered walls, the neutral shade of the shingles as they become weathered on the roof, and white paint as trimmings for windows, doors and porch. With this quiet combination of permanent colors the vines and flowers add their more vital yet fleeting tones according to the seasons.

Plant boxes are fastened outside the piazza railing and underneath the windows, bringing within range of those seated within doors a continuation of the garden's pictures. The horizontal lattice that supports the vines is anchored in a novel manner to the window

frames to avoid a repetition of the veranda columns. The "prison bar" design of the lattice work is followed in the upper sash of the windows throughout the house, and also in the wooden partition under the porch. In this last place variety is obtained by introducing a frieze of Greek pattern.

The two approaches to the front of the house are made by steps of field stones laid with their smooth sides uppermost. At each turn and angle of these the flowers



A CORNER OF THE VERANDA



THE GARDEN SHELTERED BY THE HOUSE

spring from the ground or from pots and boxes. Old-fashioned hardy plants are grouped around a sun-dial at one side of the house, and a smooth lawn is kept at the opposite side for a children's playground. A shady nook under the bay window of the living-room has been filled with native ferns, myrtle and lilies-of-the-valley.

The veranda has a generous allotment of space. The center is reserved for a table on which meals may be served, with plenty of room for additional small tables when needed. The entrance door is surrounded with a unique decoration of plain yellow tiles, with corner tiles of contrasting colors. Usually the front door, if it receives any ornamentation, depends on the installing of some leaded glass. The color effect produced by the simple

introduction of the tiles against the gray plaster is noteworthy. The concentration of casement windows at either side of the wide, front door throws living-room and porch almost into one unbroken space.

Some of William Morris's ideals of living-room comfort,—restraint in decoration, book-cases with plenty of books, chairs that give comfort, tables commodious in size, vases for flowers, some real works of art on the walls, and the fireplace the chief object in the room,—

are expressed in Mr. Lamb's house. Hall, sitting and dining-room are combined in one large apartment, with the full amount of floor space demanded by all three,—a point not always regarded in making a living-room. The dining part is partially secluded in



THE ENTRANCE TO THE VERANDA

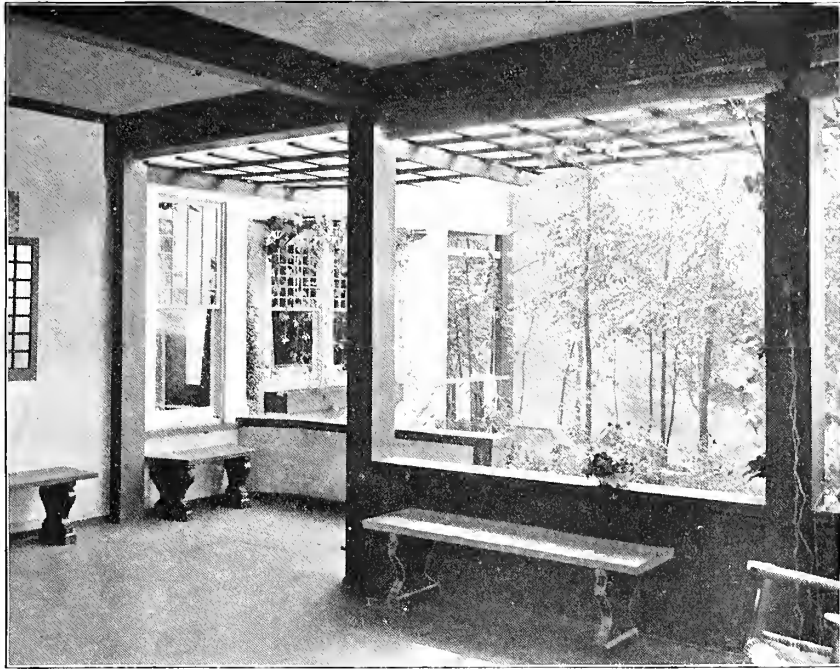
The trellis is supported by means of chains attached to the house

House and Garden

a large bay, and all the conveniences for the meals are near at hand in a butler's pantry.

The stairway may be shut off by hangings if desired, or left open as a visible architectural feature of the room. On the opposite side from the front stairs is the long, low window seat shown in the illustration. The fireplace is faced with white-and-yellow tiles made by Charles Volkmar, and corner cupboards at either side hold the long logs of wood for replenishing the fire. The walls are left in rough, gray plaster, and the woodwork is stained a soft, mellow green. The open beams are crossed at intervals to break up the broad expanses.

The kitchen has an attractive little porch of its own and exposures on three sides of the house. Closets and back stairs



A VIEW FROM THE VERANDA

are conveniently disposed near the kitchen.

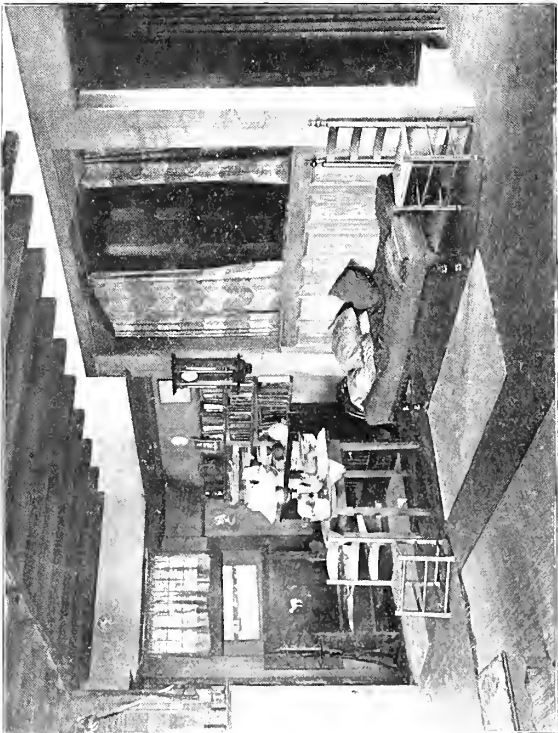
On the second floor there are five chambers and a bath-room. The guest chamber is on the opposite side from the family-rooms, and a sitting place outside the sleeping-rooms has been made in the front of the hall. Each room is furnished in a color

of its own, Mrs. Lamb's well-known ability in decoration appearing with appropriate simplicity in this part of the house.

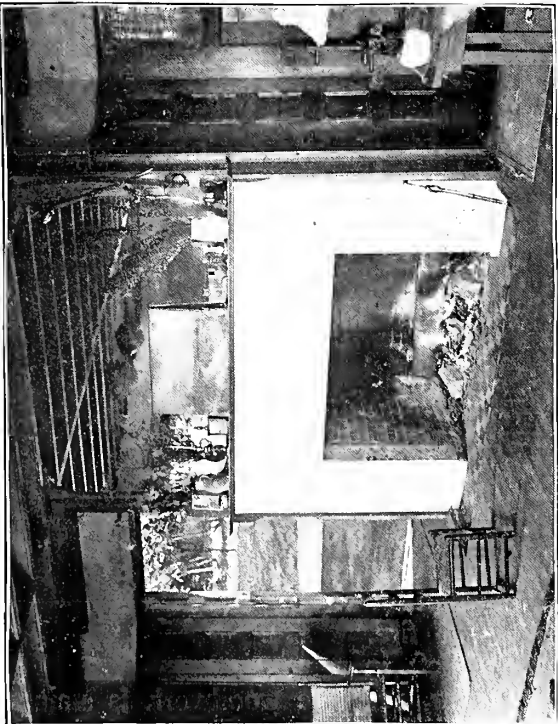
It is interesting to note, in connection with this study of Mr. Lamb's house, that the designer's creed is well exemplified in its practical fittings and its artistic conception, that "expense should never be obtrusive, that materials must be honestly themselves and the best of their kind, quality versus quantity in ornament, tone and value versus aggressiveness in color."



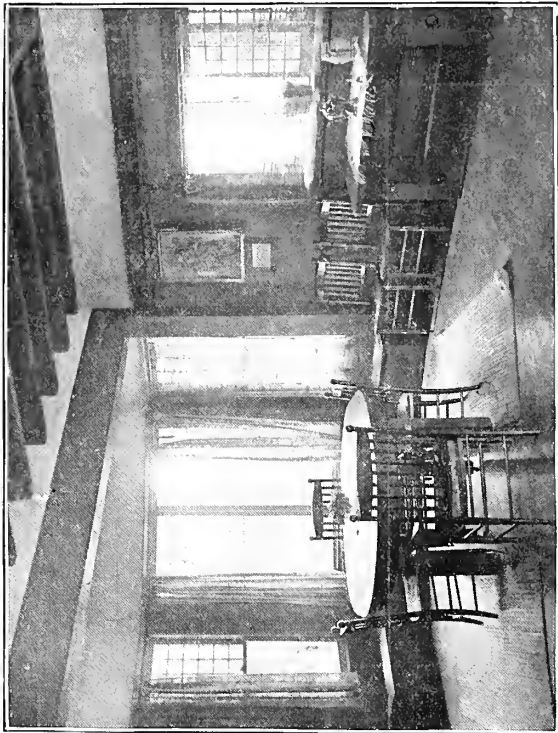
THE MAIN ENTRANCE DOOR



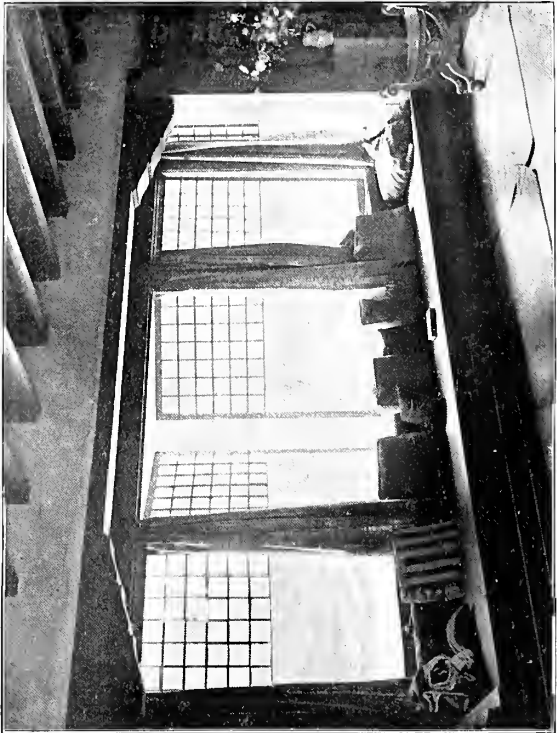
“The Stairway may be shut off by hangings if desired, or left open as a visible architectural feature of the room.”



“The Fireplace is faced with white-and-yellow tiles made by Charles Volkmar.”



“The Dining Part is partially secluded in a Large Bay.”



“On the opposite side from the front stairs is the long, low Window Seat.”



An Entrance to the Mirabell Garden

THE ANCIENT CITY OF SALZBURG

By REGINALD WRENN

OF the smaller cities on the Continent there are few more interesting than Salzburg, and few more beautiful and picturesque. Yet, strange to say, it is a city little known to the British traveler. The American knows it well, for to him it has a special attraction—an attraction similar to that possessed by Boston in England; that is to say, it is the nameplace of one of the early American colonies, and it sent across the Atlantic the seed from which that colony sprang. This emigration constitutes an interesting historical incident and will be referred to later on in connection with the story of Salzburg. In the meantime it is to be taken as the explanation of the fact that for one British traveler met in the streets or hotels of this quaint Old-World city you meet ten Americans. In the principal hotel there is a special American bar, where

sherry cobbler, gin-slugs and other transatlantic drinking mysteries are dispensed, and where only "English with an accent" is heard. The Austrians themselves are quite alive to the virtues of Salzburg, and so also are the Germans. In the summer months the northerners crowd there; and even in the winter they are beginning to use

it as a resort, for the climate of the place, in spite of the high level, is very reliable; the sanitation is practically perfect; and there is always a tolerable amount of society. A fashion is now setting in of using Salzburg as an after-cure—that is to say, as a place where people go for rest and more generous treatment after taking the waters of Carlsbad or Marienbad or other famous Bohemian spas. This fashion, it need scarcely be said, is carefully fostered by the hotel and pension keepers.



THE NEUTHOR AT SALZBURG
An entrance to the City tunneled through the Mönchsberg

The Ancient City of Salzburg



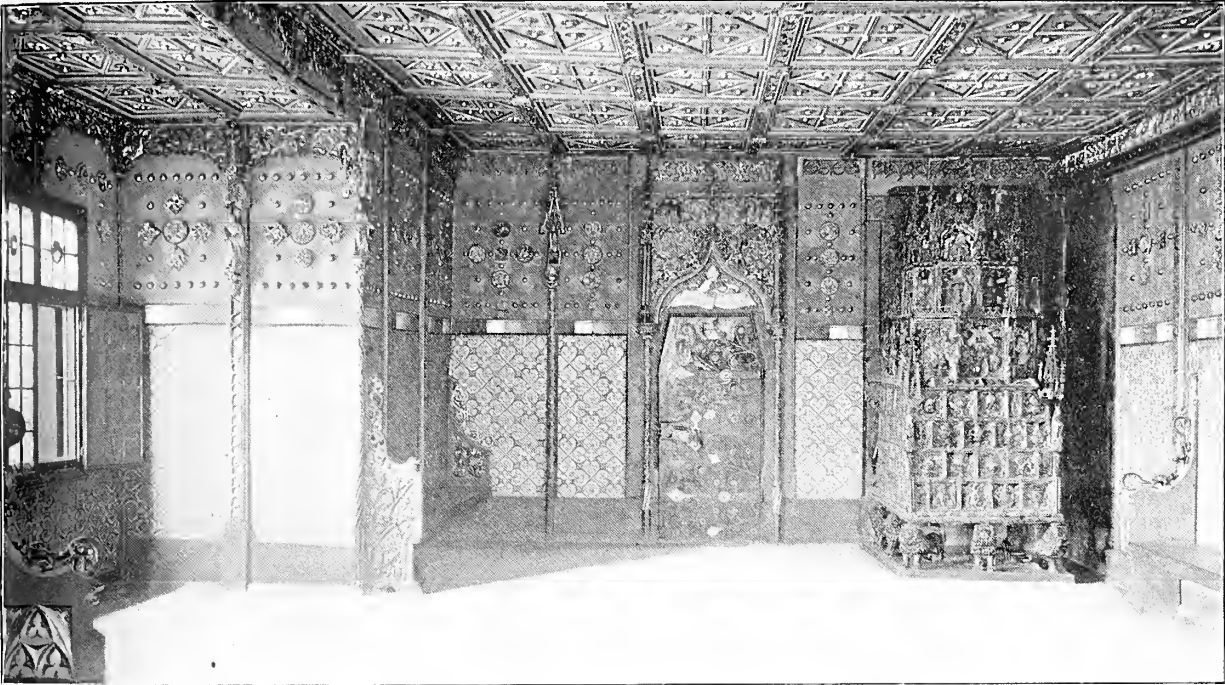
A GENERAL VIEW OF THE CITY FROM THE CAPUZINERBERG

The position of Salzburg is distinctly interesting. It lies a little beyond the southern extremity of the great plain of Bavaria, and controls the long and tortuous valley of the river Salzach. Hills and mountains are all around it, the former close to the city—one actually within its boundary—and the latter some miles distant. This hill within the boundary is capped by a fortress called Hohen-Salzburg, whose history is practically the history of the city. Salzburg has been chiefly under the rule of archbishops, who maintained their valuable property against all comers, whether king or prince or prelate. They kept the fortress prepared for all emergencies, never knowing from whence attack might come; and the people, grateful for the protection thus afforded, gave liberally of their goods and money. At the time of the Reformation the doctrines of Luther found their way into Salzburg, and obtained sympathy not only with the common people, but also with some of the councilors and preachers. The archbishop, alarmed by the state of things, called in outside aid and took the city by storm, and imposed upon it serious exactions and disabilities. These so incensed the populace that they rose in revolt, besieged the archbishop in his own fortress of Hohen-Salzburg, and compelled him to ameliorate their lot. This, of course, did not end the trouble. There were more sieges and more revolts; and one archbishop after

another struggled to put down the Lutheran doctrines. The greatest religious disturbance and the one which is associated with the emigration to America took place in the time of Archbishop Anton Freiherr von Firmian, who, in the hope of converting the Lutherans, called in the aid of the Jesuits. Acting on their suggestion, he issued an edict in 1731



A TYPICAL HOUSE ENTRANCE



THE KNIGHTS' HALL IN THE CASTLE OF HOHEN-SALZBURG

by which the followers of the new faith lost their property and citizenship, and were compelled to emigrate. This resulted in the famous Salzbund or Salt Covenant (the signatories of which gave token of their adhesion to the principles of the Reformation by licking salt) and in the emigration of more than 30,000 people. Most of the

emigrants went to Prussia, where they were well received; others went to Bavaria and Suabia, and others again to Georgia in America, where they founded the Salzburg colony. Losing of her best in this way, the mother city sank into a state of feebleness and poverty; and when in course of time the Napoleonic wars broke out, the reigning

archbishop found himself without means of defence, and incontinently fled, leaving his little State to be the plaything of the great contending Powers. By the peace of Pressburg it was handed over to Austria, by that of Vienna four years later to Bavaria, while in 1816 it was returned to Austria. Under the rule of Austria the city and Crown land of Salzburg have developed greatly, and, indeed, have become one of the most flourishing provinces of the Austrian empire.

These facts of history are not things in which the present-day Salzburger takes very much concern. When he shows a visitor around and seeks to impress him with the city, he points to its beauty of situation, compares it, as did Humboldt, with Constantinople, Naples and Venice, describes with pride the magnificence of the new Kurhaus and the unsurpassable loveliness of the Mirabell Gardens, invites you to enjoy the shade of the leafy walks by the Salzach, and having got you there whispers in your ear that, unconscious as you may be of the fact, you are within a stone's throw of the birthplace



THE CASTLE COURTYARD

The Ancient City of Salzburg

of the immortal Mozart. About the Lutheran schism, as he calls it, the modern Salzburger has very little thought. If he were forced to give an opinion he would probably say that the Lutherans got no more than they deserved—the torture of the rack in the Reckthurm of the fortress, the emigration, the confiscation of property, all included; for be it remembered, Salzburg is now a strictly Roman Catholic city, just as the house of John Calvin in Geneva is now a Roman Catholic chapel. Without going so far as to say that in the matter of beauty of situation Salzburg is comparable with either Venice or Constantinople, there can be no doubt that it is very fine. The horizon is bounded at every point by hills or mountains, all more or less picturesque in aspect. They crush in upon the city, and in consequence some of their slopes are built upon. At night, therefore, when the lamps are lighted the scene is one of extreme loveliness, and not unworthy of the enthusiasm and rapture with which it is regarded and described. The



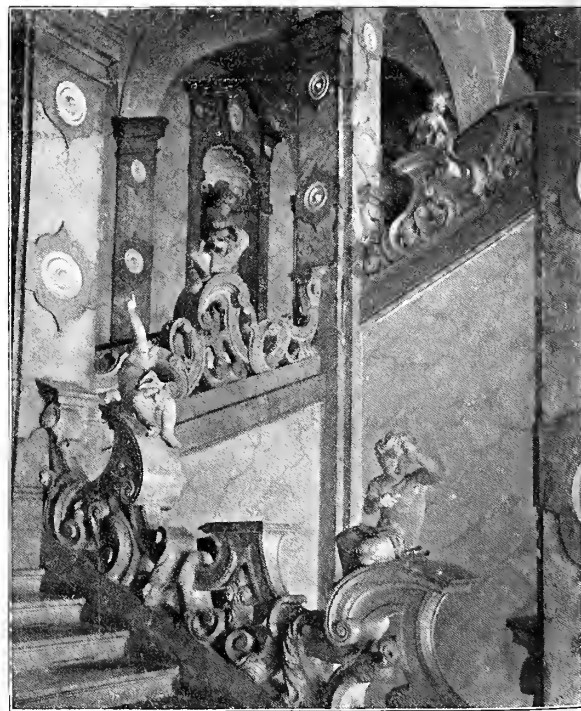
THE HOFBRUNNEN IN THE RESIDENZ-PLATZ

Executed in 1664 by Anton Dario

Mönchsberg is within the city boundary. It consists of a series of points, on the chief of which appears the fortress of the archbishops. The Austrian Government has put some soldiers into the fortress, so that the military aspect of the place is maintained in a sense, but it is mainly used as a lookout for visitors and for the Salzburgers themselves, who never tire of going up the hill and surveying thence



THE ST. FLORIAN FOUNTAIN

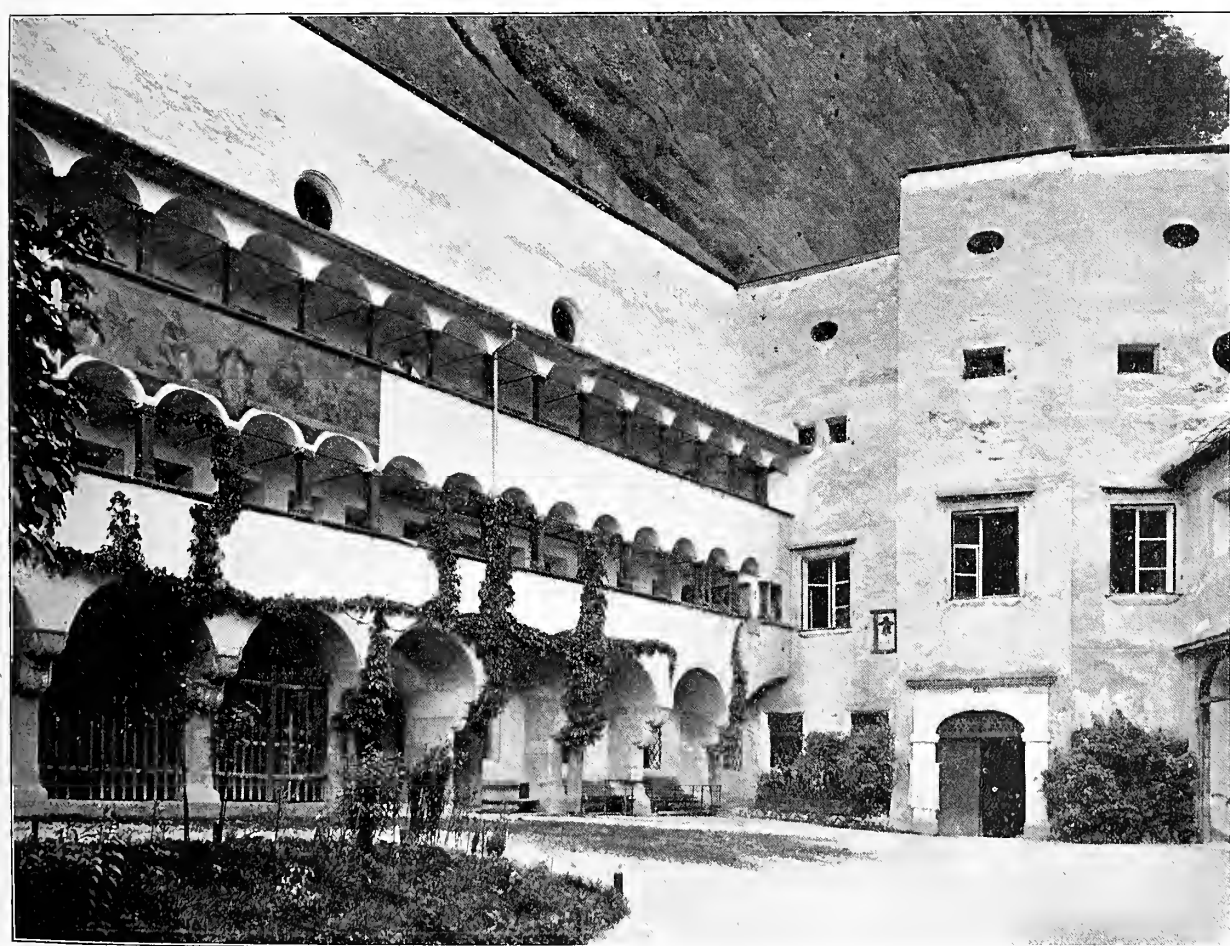


THE STAIRWAY OF SCHLOSS MIRABELL

their beautiful city and surroundings. The lower peaks of the Mönchsberg are wooded ; and as they are linked together by a sort of ridge they make an agreeable promenade. On the opposite side of the river rises the Capuzinerberg, a hill considerably higher and more difficult to climb than the Mönchsberg. This hill seems to belong to a Capuchin monastery. At any rate it is necessary to ring the monastery bell and pay a fee to the monks before you can climb it. At the top there is a good view of the city and the great plain of Bavaria. Behind the Capuzinerberg there is the Gaisberg, which, roughly speaking, rises to the same height as Mt. Mansfield or of Ben Nevis (the highest summit of the British Isles). To get to the top of the Gaisberg there is no need to walk, a rack and pinion railway or *zahnradbahn* having been constructed some years ago. This view is the most extensive of all, and by the Salzburgers is compared with those

of the Rigi and the Pilatus in Switzerland.

Coming down from these heights to the streets of Salzburg one finds points of interest at almost every turn. The buildings have suffered not a little from fire, as is usually the case where wood is largely employed in construction ; but neither fire nor time and its changes have altered the Old-World quaintness of the place. It is not so rich in color as Nuremberg, nor yet so varied in its outline, but in beauty of individual work, in fine carving and elaborate ironwork, it may be put before the German town. In the neighborhood of the Residenz-Platz there is a whole congregation of public and private buildings of surpassing beauty, all of them of great age. The Residence itself was erected about the end of the sixteenth century, and is occupied by the Grand Duke of Tuscany, who no doubt finds it a most desirable home. The cathedral, close by, was built a few years later. Behind it lies the



Built against the sheer face of the Mönchsberg

THE CITY HOSPITAL

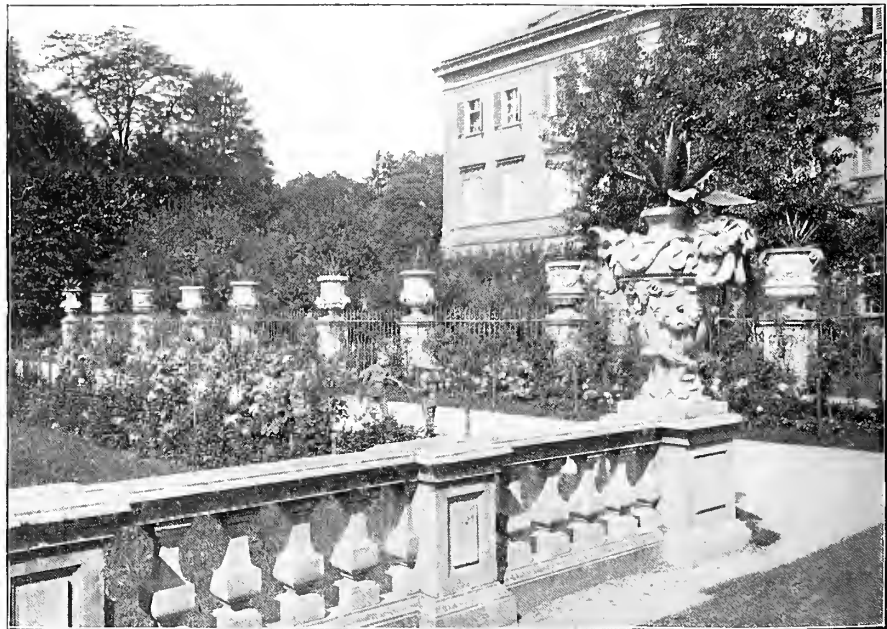


SCHLOSS MIRABELL AND A PORTION OF ITS GARDEN

burial ground of St. Peter, with the church of St. Margaret in the center of it. The vaults are cut out of the rock, the base of the Mönchsberg. Beside the vaults are two ruined chapels, one of which dates away back into pagan times and looks quite as old as its reputation. The most beautiful spot in the town is the Mirabell Garden which lies beside the Schloss Mirabell and also adjoins the City Park. The building was begun by Wolfgang Dietrich in 1607, but it remained for Marcus Sitticus, his successor, to fit it out gorgeously and give it its present name. Having been partly destroyed by fire in 1818, it was restored to its present state by the Emperor Francis I. The building contains a beautiful stairway, notable for its balustrade surmounted by marble statues. Ranzoni described it as "a work of art of which all of Austria may be proud." The castle is now owned by the city, which has claimed a portion of it as a museum and divided

the remainder into several private dwellings. The large garden is beautifully laid out in the old French style, and the bushes and small trees of a portion of it at one time were trained to form an open-air theatre. A northern corner shelters, in the aviary of the Ornithological Society, a collection of living Alpine and foreign birds. It is out of the question, however, to attempt to even catalogue all the old buildings; and per-

haps it will be well to conclude with a slight description of Salzburg's greatest pride, namely, the birthplace and early home of Mozart. This is situated in one of the narrowest of the streets—the *Getreidegasse*, not far from the river front. Above the door there are lines from Horace which are thus translated: "In my house there sparkle neither ivory nor gilt ceilings, but there is honesty and a vein of kindly spirit, and though I be poor, yet the rich come to



A CORNER OF THE MIRABELL GARDEN

see me." The appropriateness of the first part of the quotation is appreciated the moment you enter the door. There is no ivory about nor anything in the way of gilt ceilings, only whitewashed walls and bare floors. The room on which the door opens is the birth-room, and in the far corner a white bust projects itself through the darkness. Attached to the bust there is a card saying, *Hier stand Mozart's Wiege*—"Mozart's cradle stood here." Near by one finds a grand piano used by Mozart, similar in size and construction to what appears in the famous picture of the Mozart family at practice. Tempted to finger the keys, I discovered that there is plenty of music yet in the old instrument. The same room contains a spinet, which also responds cheerfully to the touch. The walls of this room are decked out with pictures of Mozart and his family, play-bills, medallions, music manuscripts and decrees of appointment (including the one by which Mozart was appointed in 1787 musician of the chapel at a salary of \$400 a year).

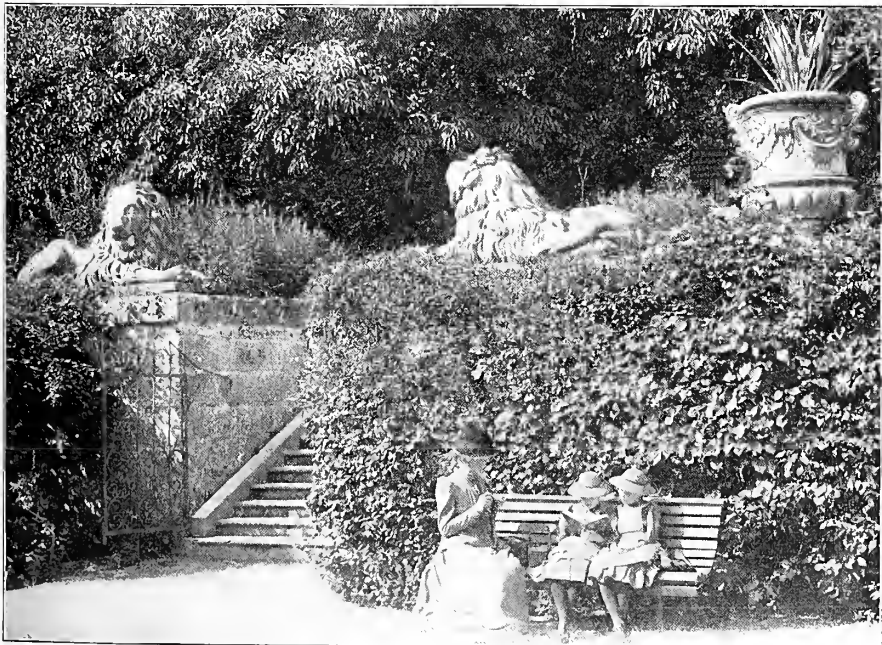
In another room—the family sitting-room—the exhibits include the watch presented to Mozart by the Empress Maria Theresa, his prayer book and a number of unfinished compositions.



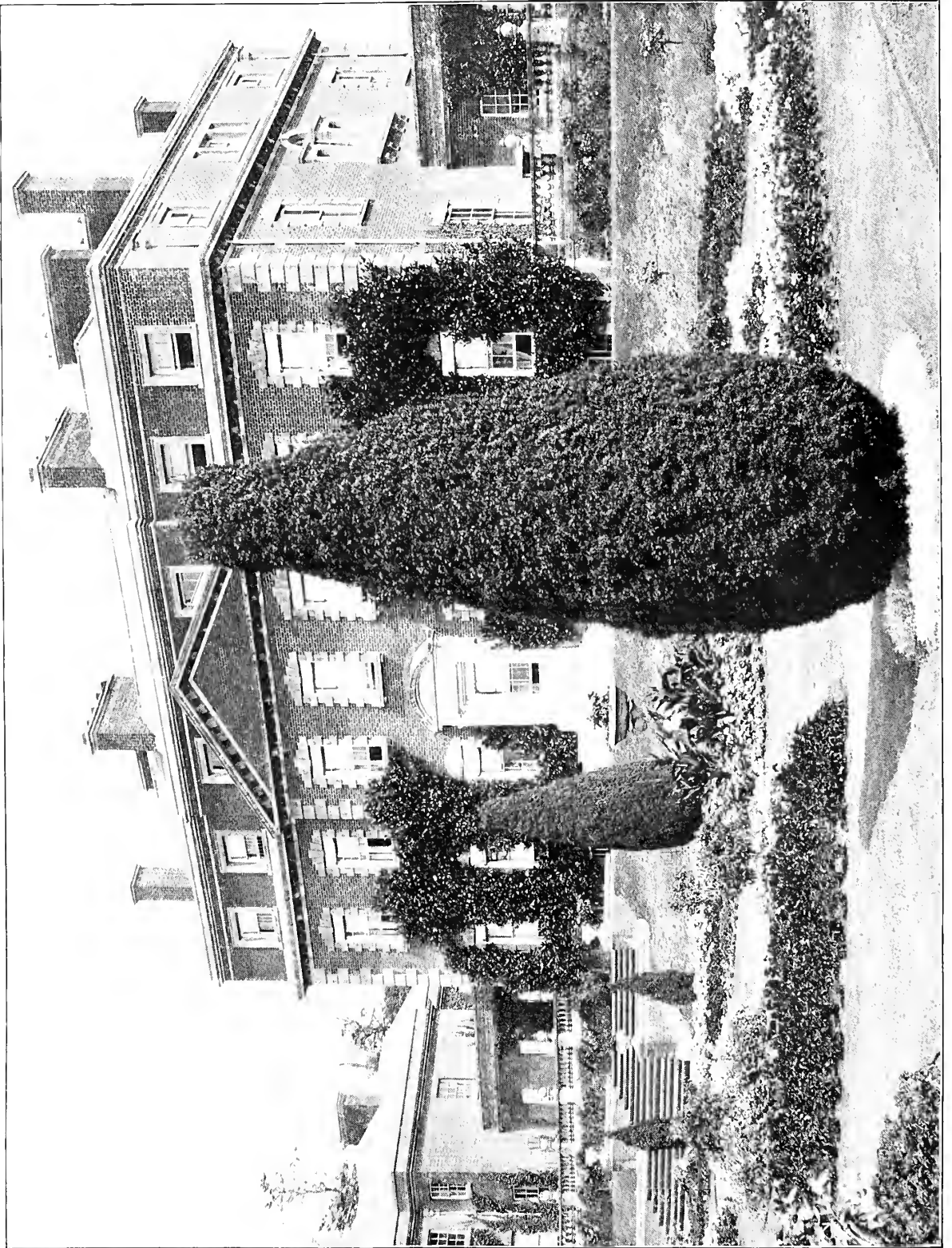
THE HOUSE IN WHICH MOZART WAS BORN

In addition to these two rooms Salzburg boasts another Mozart memorial. All those familiar with the history of the great composer know that he lived for a considerable

time in Vienna. One of his houses there was a little cottage, built principally of wood. In this cottage he completed the opera of *Zauberflöte*—"The Magic Flute," and when the building was threatened with destruction the idea occurred to some one to have it removed from Vienna altogether and placed in Salzburg. This was done, a site was obtained on the Capuzinerberg, and now the Mozart Cottage shares with the birth-room the devotion of amateurs of music who visit Salzburg.



A TERRACE STAIR OF THE MIRABELL GARDEN



THE WESTERN FRONT OF TRAFALGAR HOUSE

TRAFALGAR HOUSE

THE date of the house shown on the opposite page and in the frontispiece will easily be determined by anyone who possesses even the smallest smattering of knowledge of Georgian architecture. The estate of which it is the chief ornament is about four miles from Salisbury, England, and dates from a much earlier time than the middle of the eighteenth century. Stanlege or "Standlynch" as it was then called, was an important seat in the time of Edward the Confessor; and although the ancient building has long been demolished, the situation of the estate itself remains much as it was in feudal times. The old house was placed on a lower spot than the present building, the fine yews still standing in the park marking its site near the river. During the short reign of Richard III. the estate was seized and granted to a partisan of the usurper among the innumerable donations made to support his cause. Another interesting historical association is the supposition that Stanlege was a rallying point for some of the Papists who were engaged in the enterprise of overturning the authority of Oliver Cromwell. Sir Peter Vandeput, about the year 1753, took down what remained of the first house, and erected in a more elevated position the edifice shown. In 1814 it was bought by trustees appointed under an act passed in 1806 for the purpose of purchasing an estate for the successors of the hero of the battle of Trafalgar, Lord Nelson; and since that time it has been called by the name of the great naval victory.

The chief external feature of the eastern front of Trafalgar House is the handsome porch by Revett, added in 1766 by a Mr. Dawkins who succeeded Sir Peter Vandeput in possession of the estate. The pillars of this porch, which are arranged in pairs, are of the Doric order, and support an entablature divided into compartments alternately fluted and plain. A variety may be observed in the planning of the center, which projects in front of the general line of the portico, this of course adding interest and richness to the effect. The two wings of the house

—also additions by the same former owner—are connected with the main building by corridors and balustraded terraces.

Passing through the front door, the hall claims first attention on the inside. It is in the form of a cube of thirty feet, without the cove of the ceiling, and is decorated with a profusion of carved work in stone. The promise held out by this striking and characteristic entrance is not redeemed by most of the other apartments of the house, which, though convenient, are not so proportionally spacious. There is, however, a parlor on the eastern side distinguished from the rest by its decorated walls and ceiling, having been painted with allegorical subjects by Cipriani. To the west of the house the garden has been planned in terraces, lawns and formal flower beds, the flight of shallow steps up to the door, with its flanking vases, forming the center of interest. The character of the closely clipped trees and their more or less symmetrical disposition about the ground carry out the effect of prim dignity which characterizes English houses and gardens of the period.

The view from this side is diversified and broken, and the surrounding park is rich in the possession of a grove of magnificent beeches, occupying a steep bank, supposed by some to be the "linch" which gave the name to the estate.

Near the river, close to the site of the old mansion, is a small chapel, whose foundation has been dated 1147. With the exception of the chancel it was reconstructed in the seventeenth century by one Joane, wife of Maurice Bockland, as appears from an epitaph within its walls. Lord Nelson, in 1818, discovered a cemetery, long disused, beneath the center of this chapel. In it were found two leaden coffins of the Vandeput family. Externally, the appearance of the little building is unpretending and simple, a small belfry principally marking its sacred appropriation. It was, in all probability, originally an oratory of the family of LeDune, the ancient lords of the manor.

E. W. G.



THE CASTLE GARDEN AT OKAYAMA

FAMOUS GARDENS OF JAPAN

By ANNA C. HARTSHORNE

WE are so used to associating all sorts of odd and dwarfed things with Japan, that I fancy to most people it is a surprise to find on arriving there that Japanese trees are allowed to grow tall and spread out naturally, or that they even know how to do so when they get the chance. But they do know how uncommonly well, and nowhere in the world is their size and beauty more appreciated than in Japan. There are noble trees everywhere: in the vast timber tracts of the mountains, carefully preserved by the feudal princes, and too often wasted, now that they have come under small private ownership; and beside the roads, where stand here and there the remains of what once were avenues of pines and cedars, tall and straight as masts; and beside village shrines, and in temple courts and feudal *yashiki* in the very heart of Tokyo.

The Japanese, who delight in grouping things numerically, call three Daimyo's pleasure grounds the "Three Chief Gardens"—namely, the Mito Yashiki (residence enclosure) in Tokyo, the castle garden at Okayama, and that at Kanazawa on the west coast. This last is also called the "Garden of Six Excellences," because it is large, old, and made with much care and labor, and has great beauty, running water and a distant view. It belonged to the Daimyo of Kaga, lord of one of the largest and richest principalities in Tokugawa times; but since the Restoration the castle has served for barracks for the garrison stationed there, and the garden is thrown open as a public park. Okayama, too, is open to the people, under such mild restrictions that dogs, horses and wheeled vehicles may not enter. It still belongs to its former lord, the sometime Daimyo of the province, and is justly the most celebrated of all the gardens of Japan.

Mito Yashiki is really the least accessible of the three, because the place belongs to the Imperial Arsenal, and the garden is only kept up for love of its beauty. But for several years past, through the courtesy of the Military Department, permission has been

granted to visit it, on one day of the week, by simply obtaining a pass; so that it is quite well known to the outside world. As the country grows, however, military rules are being enforced more strictly, as in Europe; and it is said that the privilege of visiting the Yashiki is likely to be withdrawn.

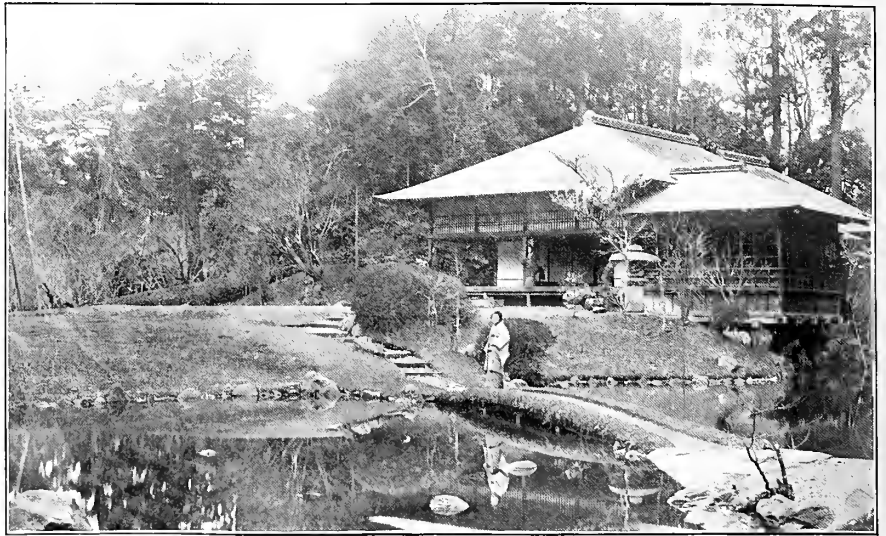
These "Three Chief Gardens," and others of their type, cover several acres each; and they would cheat you into thinking it miles, so cleverly do the paths wind among green slopes and little dells and on the edge of what seem to be deep forests, till you hear the clatter of wheels and catch a glimpse through the undergrowth of jinrikisha men trotting along a road not ten feet away. Water is indispensable to the picture. At Okayama it comes from a little river that flows partly around the castle as a defense, and then wanders through the park, making cascades and spreading out into a lake with islands and promontories and little bridges and overhanging trees, all so natural that you can hardly believe that every effect was planned and made, yet so perfect in placing and proportion that you feel it could not have "just grewed," even in picturesque Japan.

So natural; I mean just that: so exactly like almost any bit of the Japanese coast, such as lies before me as I sit on this sand hill looking over Sagami Bay—the mountains opposite, the steep wooded hills closing in behind, the still water strewn with rocky islets, and the headlands where the pines lean down and almost sweep the tide. Even the picturesque tea-houses at Okayama, which you may hire for a trifle for the most delightful of picnics, suggest the tiny thatched cottages of the fishermen, as the iris-bordered meadows recall the bits of low green rice-fields along the shore.

The whole coast, the lakes and the rivers, are full of such pictures—landscape models which the Japanese garden architect copies faithfully and lovingly; indeed the whole purpose of his art is to make a series of beautiful pictures. Here is the essential

difference between his point of view and ours: that in Japan a garden is not thought of as a piece of ground whereon to grow things, or a place to take exercise, but a beautiful scene on which to rest the eyes and quiet the mind—that eager, mobile Japanese mind, always struggling after the stoical impassiveness of Chinese philosophy. So a favorite name for princes' gardens is Korakuen,

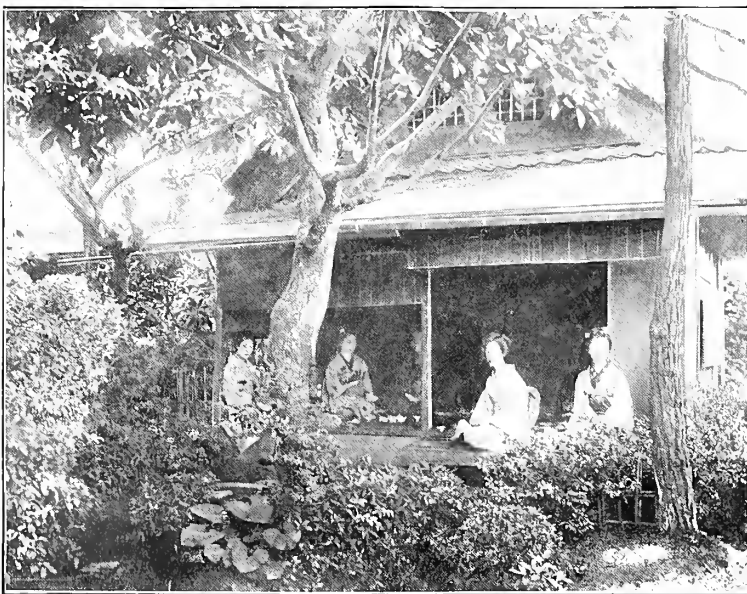
“place of after-rest,” perhaps from war or the cares of state, or perhaps to suggest the coveted *inkyo*, retirement from active life, which a man might indulge in as soon as he has a son able to take up his responsibilities. Indeed one of the earliest and most famous gardens belonged to a monastery near Kyoto, planned and built by one of the Shoguns or Mayors of the Palace when he became *inkyo*. It is known as the Ginkakuji or Silver Pavilion of Ashikaga Yoshimasa. Here, while the country drifted deeper and deeper into lawlessness under a child ruler, the ex-Shogun and his court amused themselves with poetry parties



THE MITO YASHIKI—TOKYO

and elaborate tea-ceremonies, among clipped trees and picturesque stones and mounds having fanciful names; as idle and worthless a crew as ever turned good art to base uses. Nevertheless the Ginkakuji has a fantastic beauty of its own; and it has undoubtedly been the model for hundreds of lesser gardens ever since.

The Buddhist monks, too, were past masters at landscape making, and some of the choicest specimens belong to their monasteries, such as the picturesque little gardens near the great temple at Nikko. Both the monks and the later masters of tea-ceremony gave great attention to the symbolic side of their art, such and such combinations meaning this or that moral quality; the warrior's garden was to differ from the contemplative scholar's, and his again from that of the man of affairs, by the forms and kinds of the trees, the shape and placing of stones, and other refinements past the wit of aliens to comprehend. In truth, we foreigners miss a very essential part of the scheme, what one may call the intellectual side of it, in not being able to recognize the famous places represented; as if one should listen to a song sung in an unknown tongue, hearing but not understanding the words. For to Japanese eyes these little landscapes



PICTURESQUE TEA-HOUSES AT OKAYAMA



THE DAINICHIDO GARDEN—NIKKO

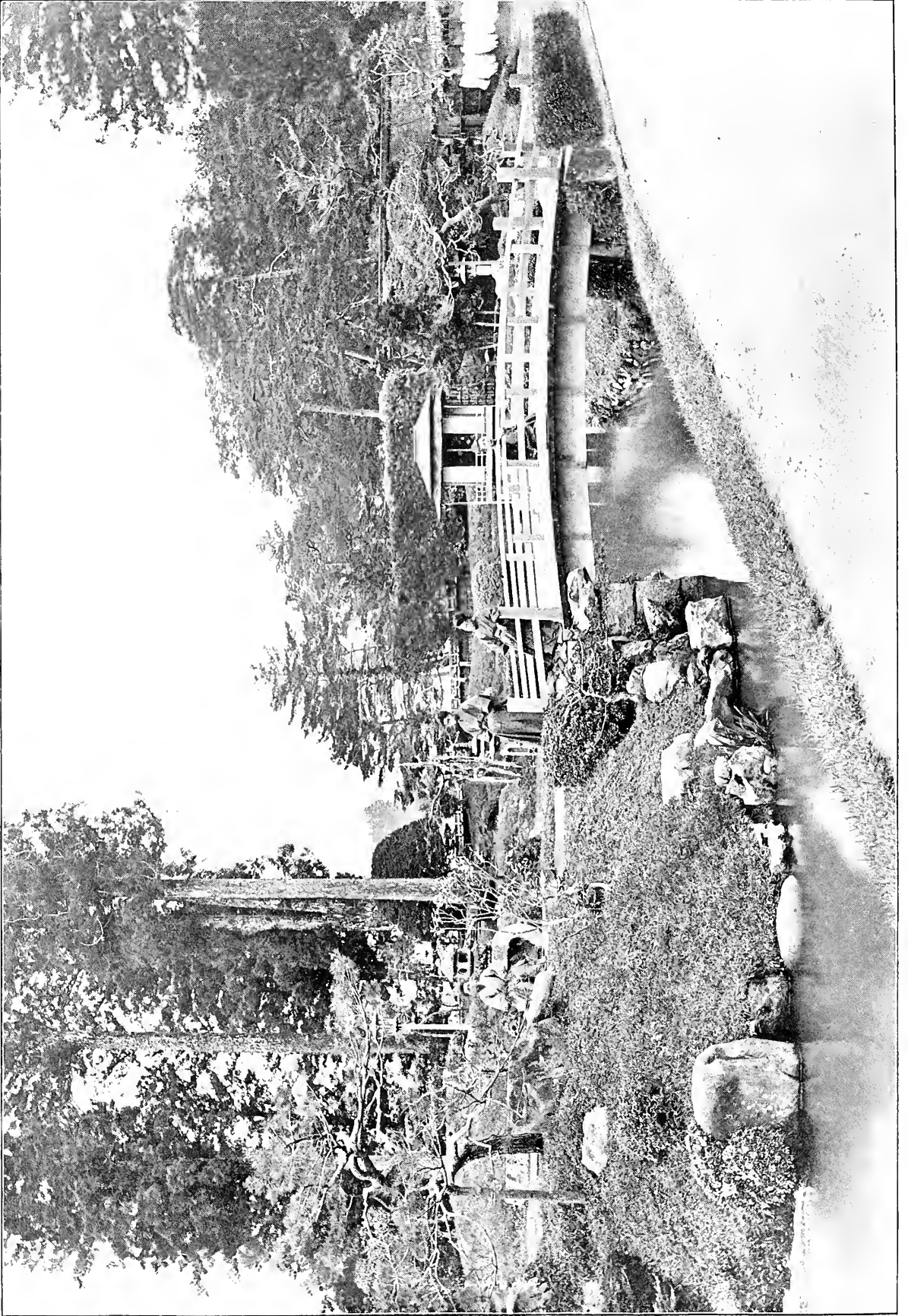
are full of historical and poetic suggestions, even when made on a very tiny scale.

Tiny indeed they usually are, for princes are few and common folk many, and in Japan everybody must have a garden, though it be only a strip of a few feet wide between the fence and the side of a city house. Side it is, but not wall; a side that is open all day toward this scrap of garden. This is the place for the six-inch pine trees, and the picturesque lanterns and toy bridges and odd stones; because however small, it must still be a picture, a real landscape with all its features in due proportion, or be in Japanese eyes no garden at all.

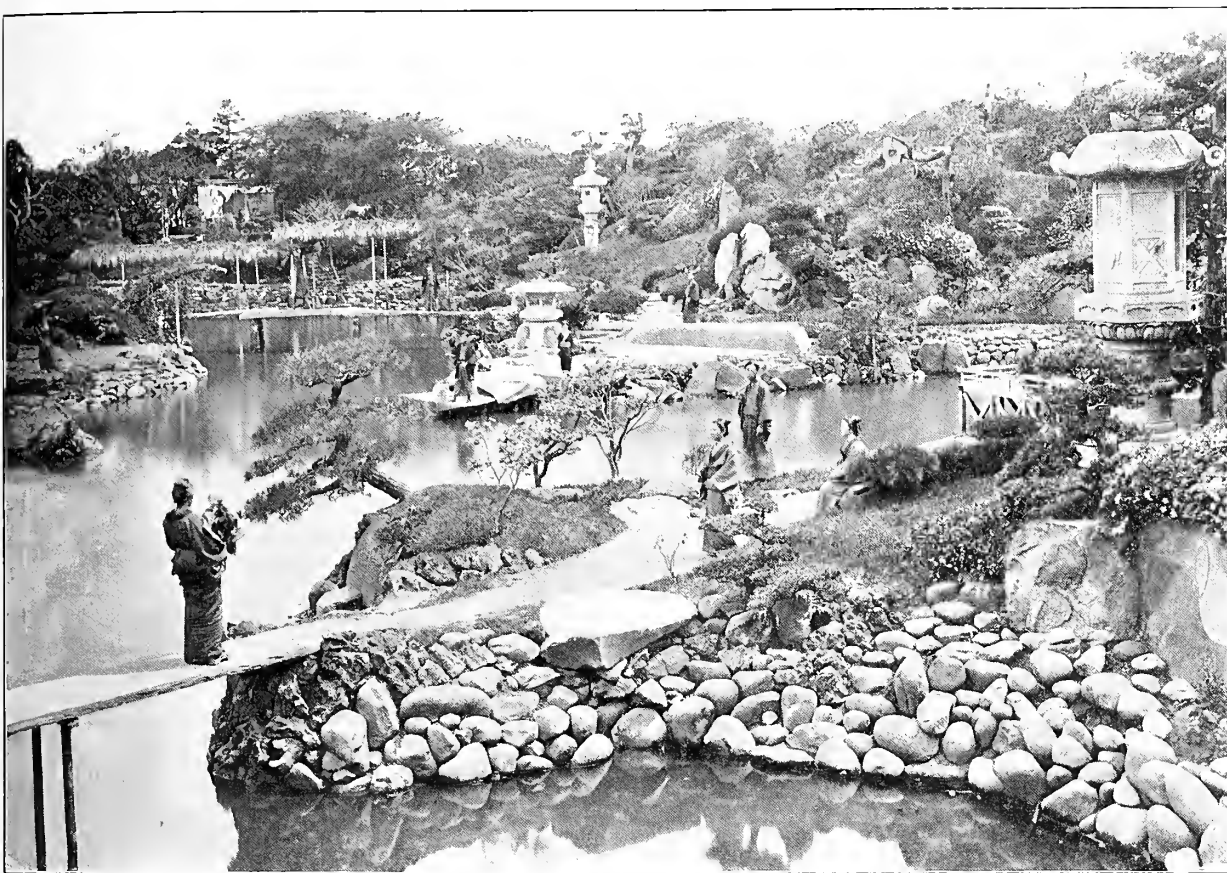
Nothing is more striking to a stranger than the universal delight in growing things. The flower fairs held in the streets at night attract a throng of people, who come to admire and to buy; and you see their purchases next day before their little open shops—the fishman's and the cake shop, and the maker of wooden shoes, and all the rest. Here too are often placed the smallest landscapes of all; charmingly artistic creations,

set within the limits of a shallow flower pot in which the smallest edition of pine or maple shades a mossy stone, and toy boats sail under toy bridges and past toy cottages on a winding river of sand.

In all these gardens, large or small, flowers play a very subordinate part; they are expected to do their growing in modest retirement, and appear only when in bloom to take their part in the general scheme of things. Of course this does not apply to flowering trees and shrubs. On the other hand it is the custom to go "flower viewing," to enjoy these at their proper season, and in one of the places specially famed for them,—as the cherry blossoms on Mount Yoshino, the maples of the Tatsuta River, the plum trees in Tsukigase Valley, all sung of poets, besides dozens of others less berhymed but perhaps not less beautiful. At some of these there is only one kind of flower grown, as in the famous iris fields of Horikiri, near Tokyo; at others a succession—plum, wistaria, lotus, or peony and chrysanthemum, or the "Garden of a Hundred Flowers" at



A MONASTERY GARDEN AT NIKKO



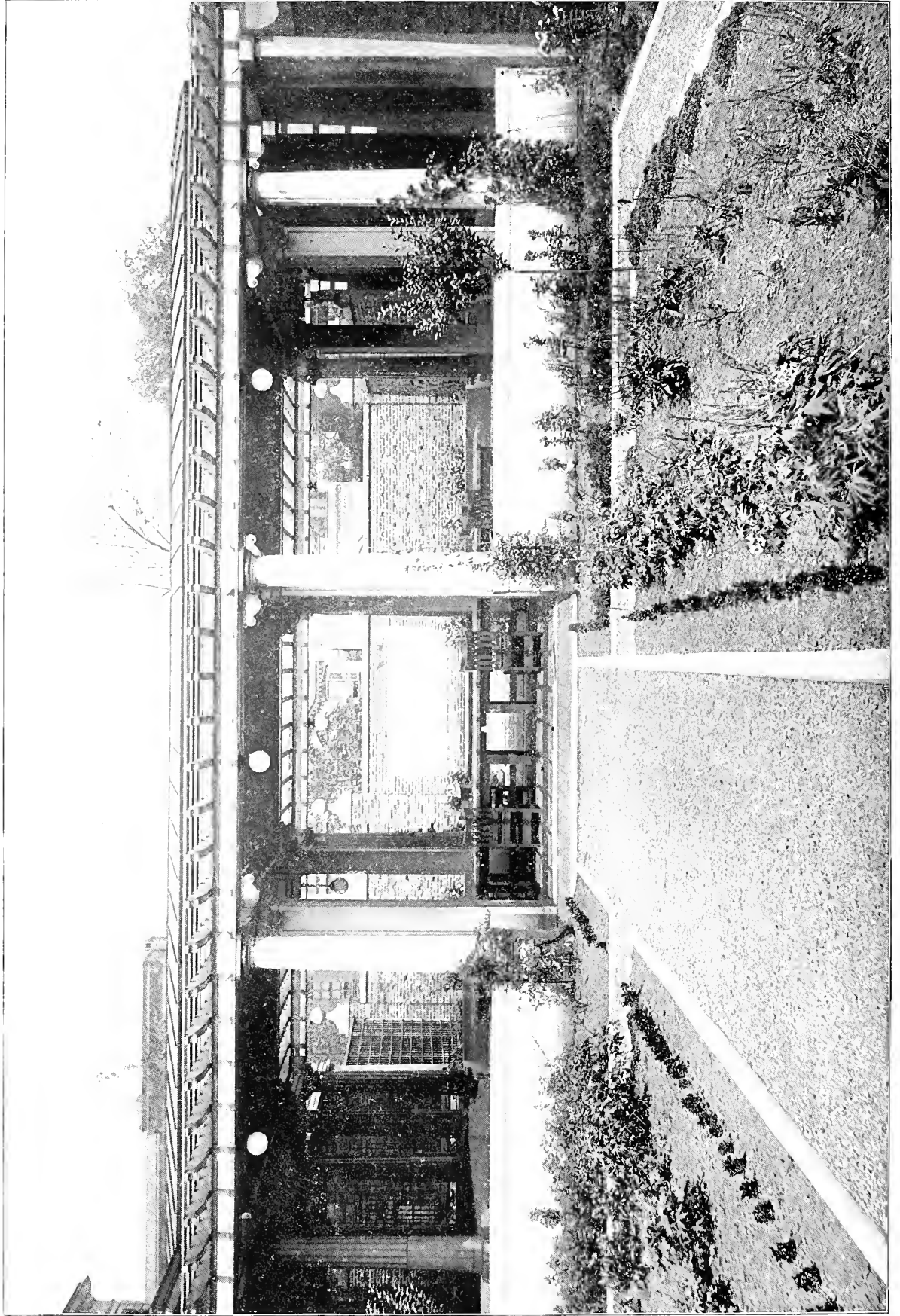
FLOWER-VIEWING IN PRINCE HOTTA'S GARDEN

Mukojima, which claims to have beautiful blooms for every month in the year.

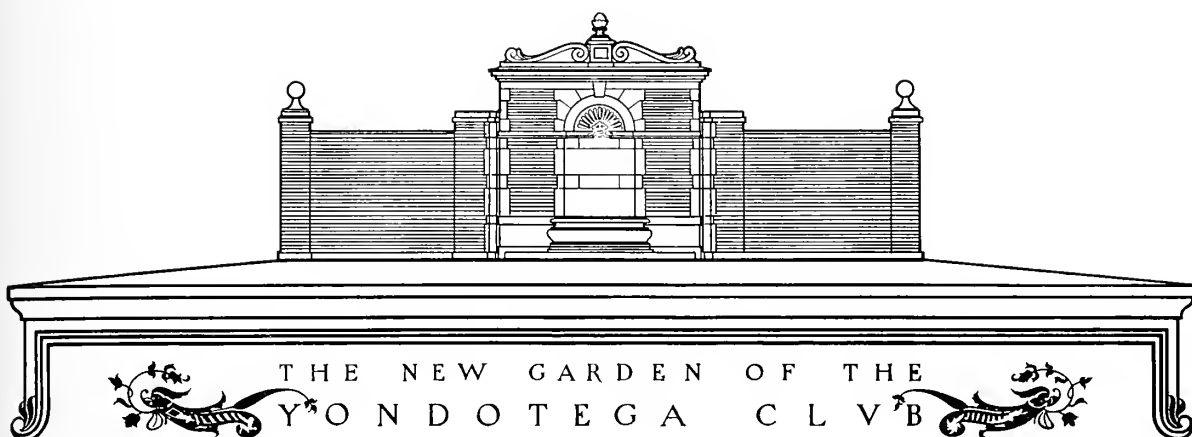
In all these gardens the great effort is to secure naturalness; to give every plant and tree the kind of surroundings most congenial to it, in an (ideal) wild state. Thus azaleas must grow on slopes, meadow plants near water; certain pines must always lean over rocks or walls, and so on. Without doubt these distinctions often degenerate into mere conventions; but after all, it is naturalness, and not artificiality, that is the keynote of the gardener's work in Japan; and how marvelously he succeeds in attaining it one only realizes after becoming familiar with the real landscapes he studies so closely.

I cannot take space for anything but the names of a few more of the well-known gardens, such as Prince Hotta's, near the bay in Tokyo, a very beautiful specimen of the more conventional type; the grounds of the Imperial Palace, once belonging to Tokugawa Shoguns; the modern, half-English park of Count Okuma, who delights in growing

chrysanthemums; the strange old plum trees at Sendai; the charming palace garden in Kyoto, residence of generations of cloistered emperors and early home of the present Emperor and Empress; the monastery gardens in the old capital, and the castle park at Hikone on Lake Biwa, now used for a tea-house; or still farther south, the beautiful lawns and groves and stream at Takamatsu on the Inland Sea, where there was once a fine castle now destroyed, and where the palmettos rival those at Okayama. The photographs give an idea of some of these, but nothing can render the marvelous blending of greens in the rich foliage, nor the warm grays of weather-worn rocks, nor the peculiar melting quality of the light—as it were the atmosphere of Devonshire over a half tropical vegetation. At best, both the illustrations and I can only explain something of the characteristics of the landscape, whether natural or manufactured, and show how large a field of fascinating study lies open among the gardens of Japan.



THE NEW GARDEN OF THE YONDOTEGE CLUB IN DETROIT
Designed by Charles A. Platt

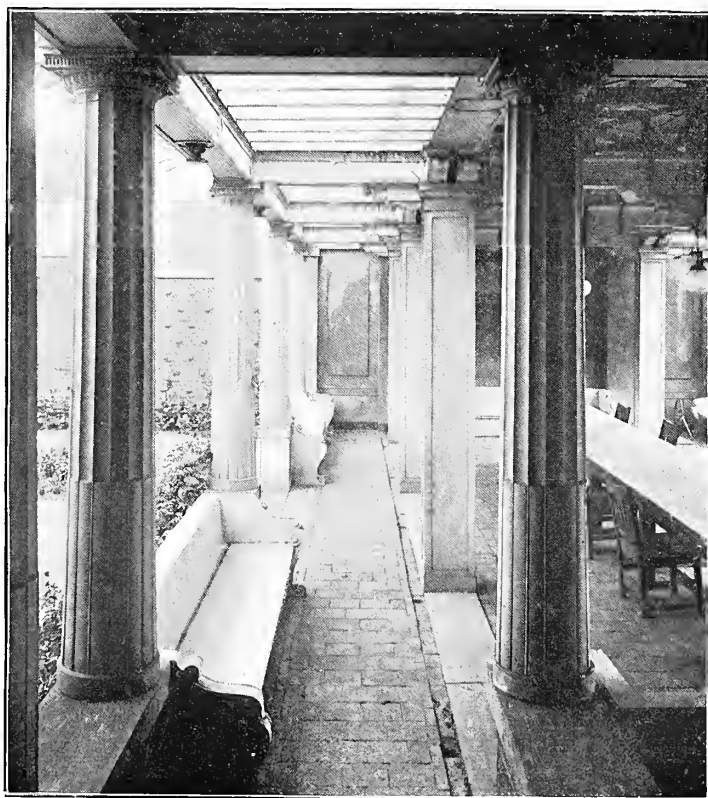


DESIGNED BY CHARLES A. PLATT

NOWHERE can the delights of a garden be better appreciated than amid the alien surroundings of a built-up city. Factory smoke and the shade of tall buildings are not insuperable obstacles to gardening, though they may complicate its difficulties; and the finding of materials which are proof against these torments is a victory for the gardener, and will be a distinguishing mark of his work. These objections were set aside by a member of the Yondotega Club when he presented to his fellows a scheme for beautifying their grounds. The Club property is situated in the center of Detroit; it measures about one hundred feet square; and is surrounded by high walls, far above which tall neighboring structures rise. Inside a length of iron fence at the front, a bamboo screen, placed at right angles with the wall, protects from public view an open-air

apartment or casino, furnished with tables at which members of the Club take their meals, its chief use being for the mid-day. This, as well as the gardens and their enclosure, is the work of Mr. Charles A. Platt, and was finished last spring. The principal object it was desired to gain in the arrangement of the grounds was to provide a pleasing view from the veranda of the club-house. For this reason the garden and the casino were lowered

a distance of three feet below the house floor. It was then necessary to obtain as extensive an effect as possible within the limited free space remaining (about 50 x 100 feet); and to this end the parterres were made few in number and large in size, while the central walk was especially emphasized so as to give an effect of length when looking along it. Reference to the plan will show the simplicity of the scheme and also

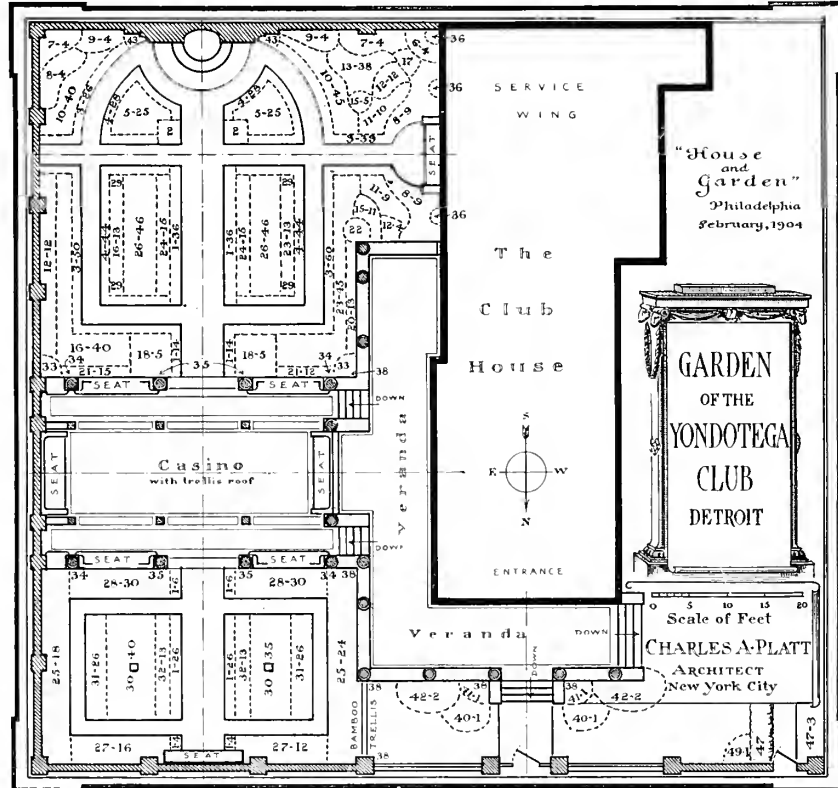


A PORTION OF THE CASINO AT THE YONDOTEGA CLUB

The Garden of the Yondotega Club

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THE PLAN OF THE GARDENS AND THEIR PLANTING
Especially drawn for House and Garden



THE FOUNTAIN AND SOUTHERN WALL AT THE YONDOTEGA CLUB

House and Garden

how the mere lines of the design have been accentuated to good effect by studied planting. The photographs necessarily show the contents of the garden at an early stage of growth, for they were taken last September. The walks are of gravel and their borders are of Indiana limestone, which is also the material of the architectural enrichment which has

been given the walls. To this, the fountain is a single exception, for it is made of Tennessee marble. Contrary to the intention of its designer its surface has been polished, thus rendering it strangely light in the picture and rather a sharp contrast to the surrounding stonework which has already been darkened by the city's smoke.

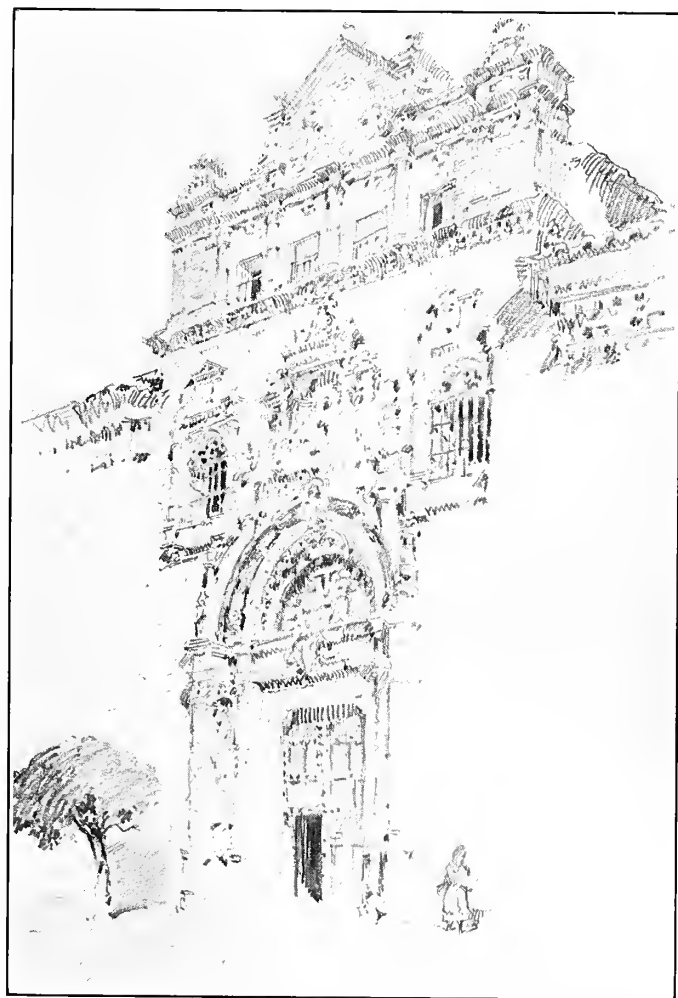
THE PHILADELPHIA ARCHITECTURAL EXHIBITION

THE T-Square Club's Annual Exhibition of architectural drawings, which was opened in the galleries of the Art Club by a reception and private view on January 13th, fully maintains the reputation which Philadelphia has lately enjoyed for producing art exhibitions of a high order. In fact the present display excels that of last year and also the year before. Some architects of New York prefer, for well-guarded reasons, not to exhibit their most highly valued work in their own city; Boston has but one exhibition in two years; and to these causes it may be ascribed that the annual event at Philadelphia receives cordial support from the architects of not only this city but of all chief centers of the East. This is not to say that the committee of the Club, whose duty it is to invite drawings from architects, has aimed to

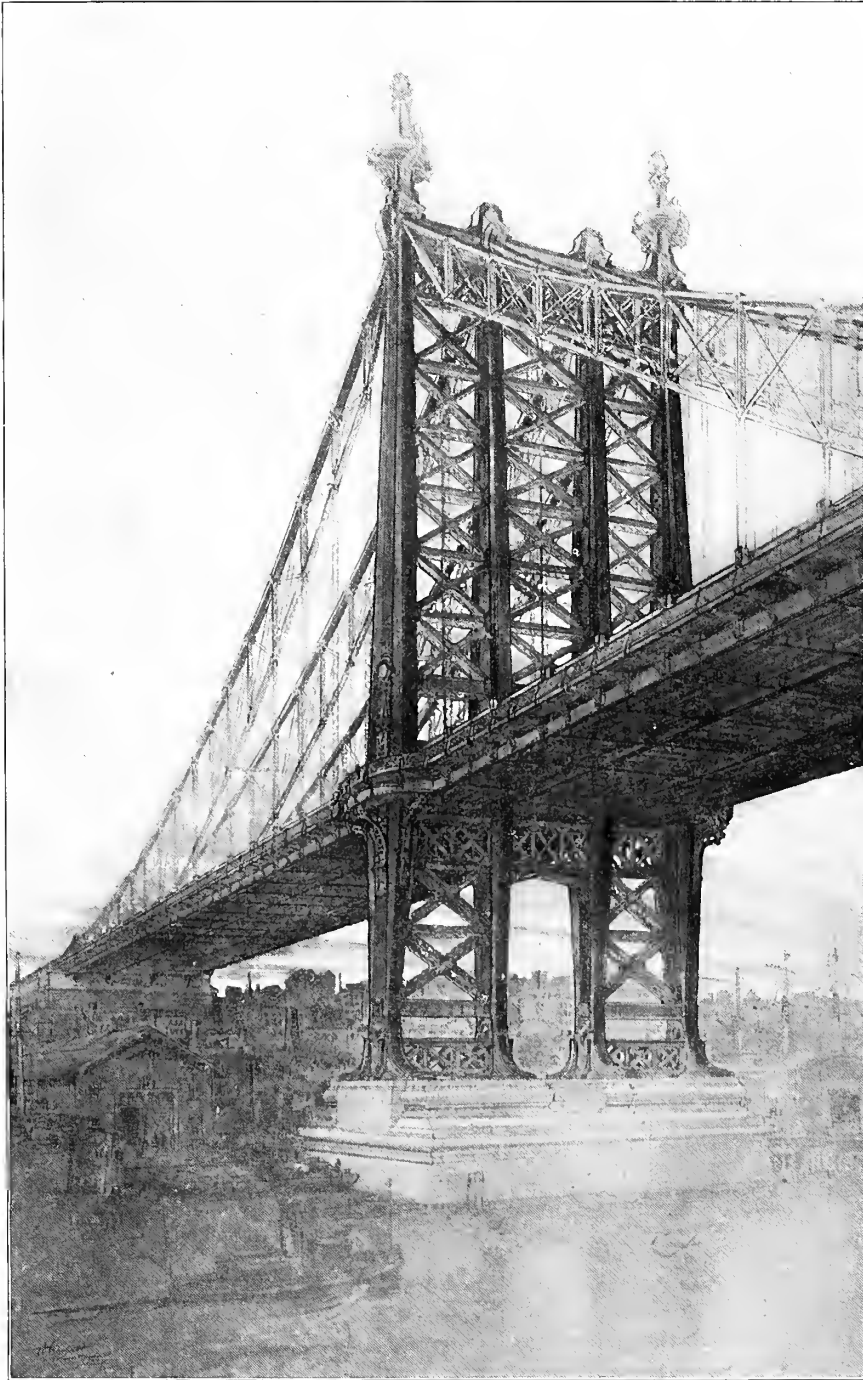
confine itself to this or any other given territory. Though the work of foreign architects, which has been an important feature of these exhibitions in the past, is this year absent, the collection is fairly representative of America, and the sources of its contributions

extend from Boston and Washington to Chicago and St. Louis.

The fact that two or three subjects have already been presented before the public elsewhere is not an objection, when among that number are counted the designs for the architectural treatment of the New York bridges, the work of Mr. Henry Hornbostel. These are ever a marvel of brilliant draughtsmanship joined with a skill at adjusting the lines of an engineering structure to satisfy the thousands of eyes which, will appreciate in the new bridges across the East River some-



THE HOSPITAL OF SANTA CRUZ—TOLEDO
A sketch by C. Wharton Churchman, shown at the T-Square Club's Exhibition



A PIER OF THE MANHATTAN BRIDGE

Palmer & Hornbostel, Architects. Drawn by Henry Hornbostel and shown at the T-Square Club's Exhibition

thing of the familiar grace and beauty of the old Brooklyn Bridge. The new ones are designed in a thoroughly modern spirit, as evidenced by the use of steel. A most satisfactory result seems promised by the design for the proposed Manhattan Bridge; and after examining it we are convinced that the far less perfect Williamsburg Bridge

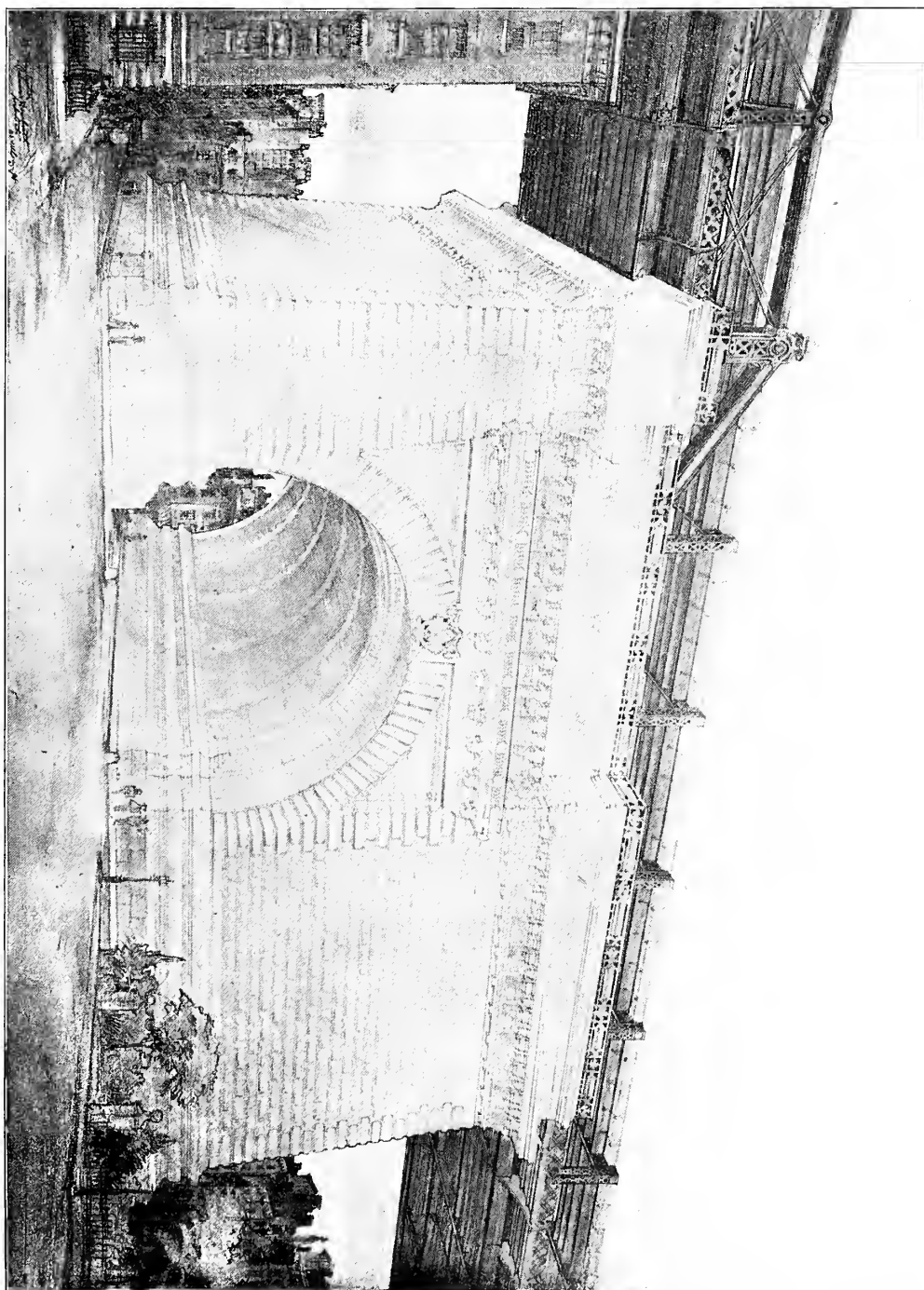
(just completed) and also the Blackwell's Island structure must have been the result of insuperable obstacles and difficult conditions which from the outset of a work of this scale attend the course of design. Mr. Hornbostel has made his drawings in crayon pencil upon mounted tracing paper, and their presentation is remarkably fine, both from an artistic point of view and that which is sensible of picturesque and telling effects.

The most important of the new productions are the designs for the development and extension of the United States Military Academy at West Point, which are shown by the drawings of three firms out of the invited ten who entered the competition for that work. The scheme of Messrs. Carrère & Hastings is displayed by a general plan, a view from the river, elevations of the Riding Hall and the Chapel. It is conceived under French influence and its chief attribute is dignity. It requires, moreover, but little disturbance of the West Point buildings which already exist, and it exhibits in all features a

careful consideration of the peculiar exigencies of the site. Messrs. Eames & Young's design consists of a symmetrical plan, which in the abstract, is remarkably satisfactory; but a close examination discovers that it involves radical changes in the present structures and, furthermore, the position of the new Riding Hall destroys the great attraction

of West Point, the view northward over the Hudson. The award was bestowed upon Messrs. Cram, Goodhue & Ferguson, who exhibit six of their drawings, all beautifully rendered, the buildings of the plan being picked out in dull yellow upon a background of gray. The design utilizes the present buildings, and preserves the view and the traditions of West Point,—the first of which

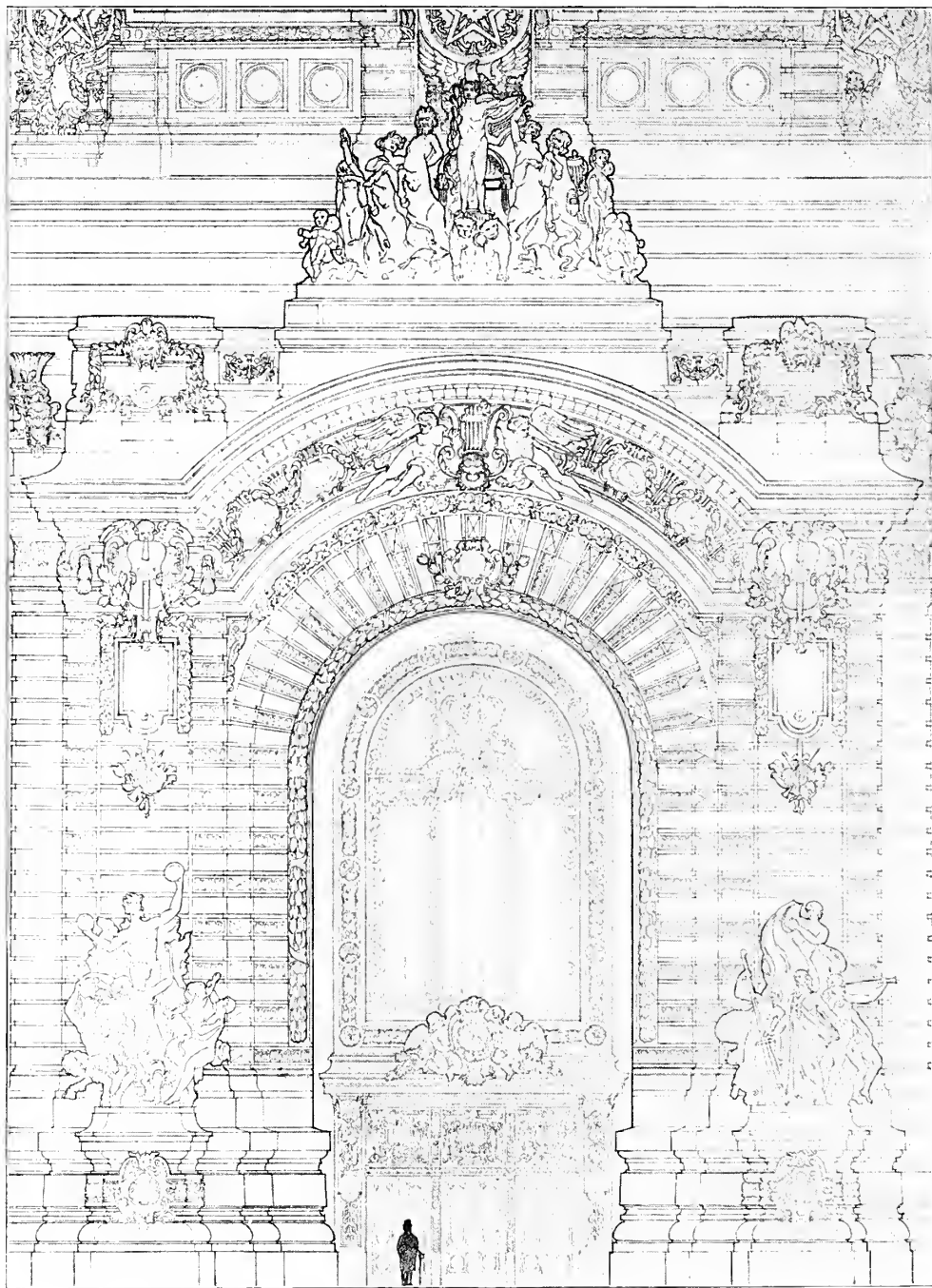
demand the Gothic style which thus becomes peculiarly fitted for the last. This style also seems to be required by the site itself, for the vertical lines of the perpendicular architecture seem to fairly spring as if they were a part of the jutting palisade upon which West Point is situated. And the retaining walls of this scheme are properly not ornamented so that their ruggedness



AN ANCHORAGE OF THE MANHATTAN BRIDGE

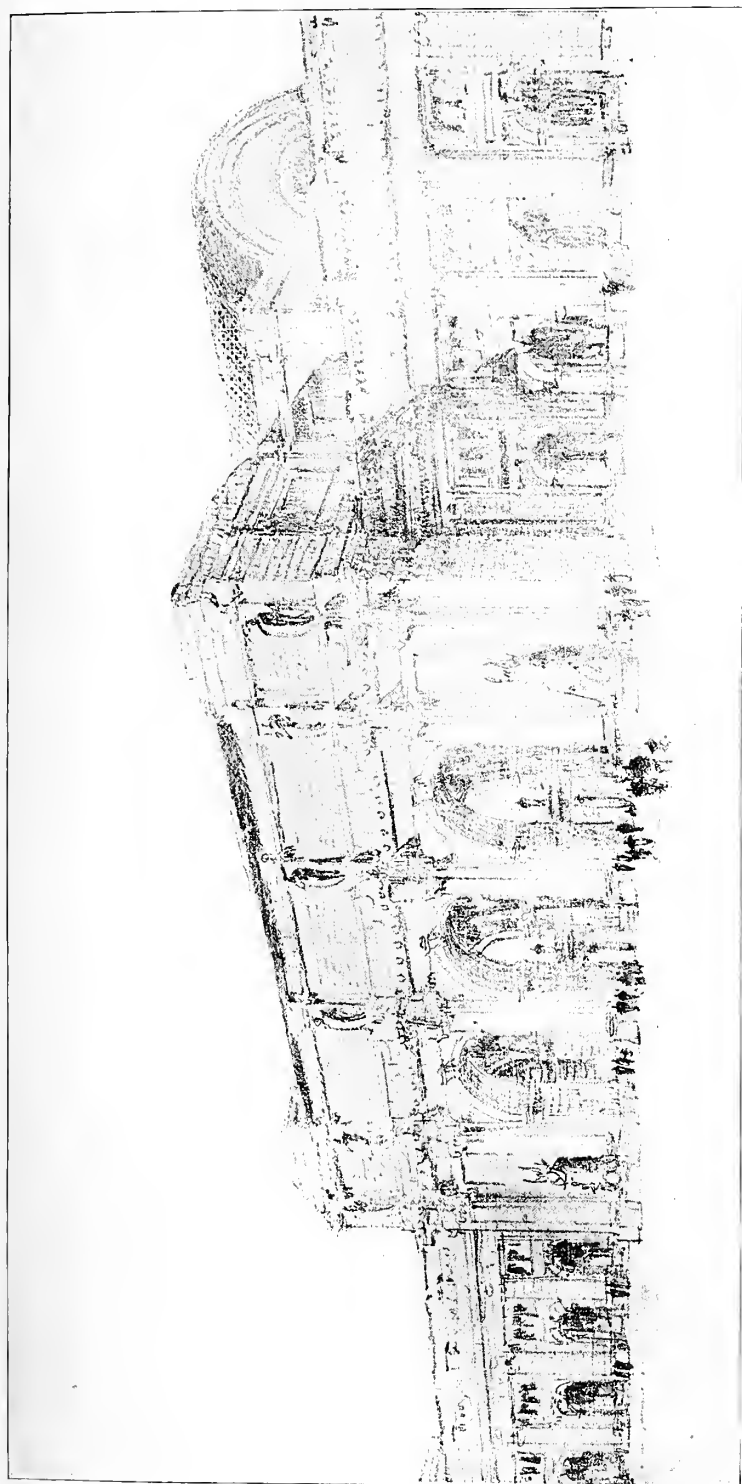
PALMER & HORNBOSTEL, ARCHITECTS

Drawn by Henry Hornbostel and shown at the T-Square Club's Exhibition



THE FESTIVAL HALL FOR THE LOUISIANA PURCHASE EXPOSITION
DETAIL OF ENTRANCE

Designed by Cass Gilbert and shown at the T-Square Club's Exhibition



A SKETCH FOR THE UNION STATION, WASHINGTON
Designed by D. H. Burnham & Co., and shown at the T-Square Club's Exhibition

All of this is shown in a fine sectional view which reminds one of the picturesque and fanciful piles of the Middle Ages, as we remember them from the illustrations of Viollet-le-Duc.

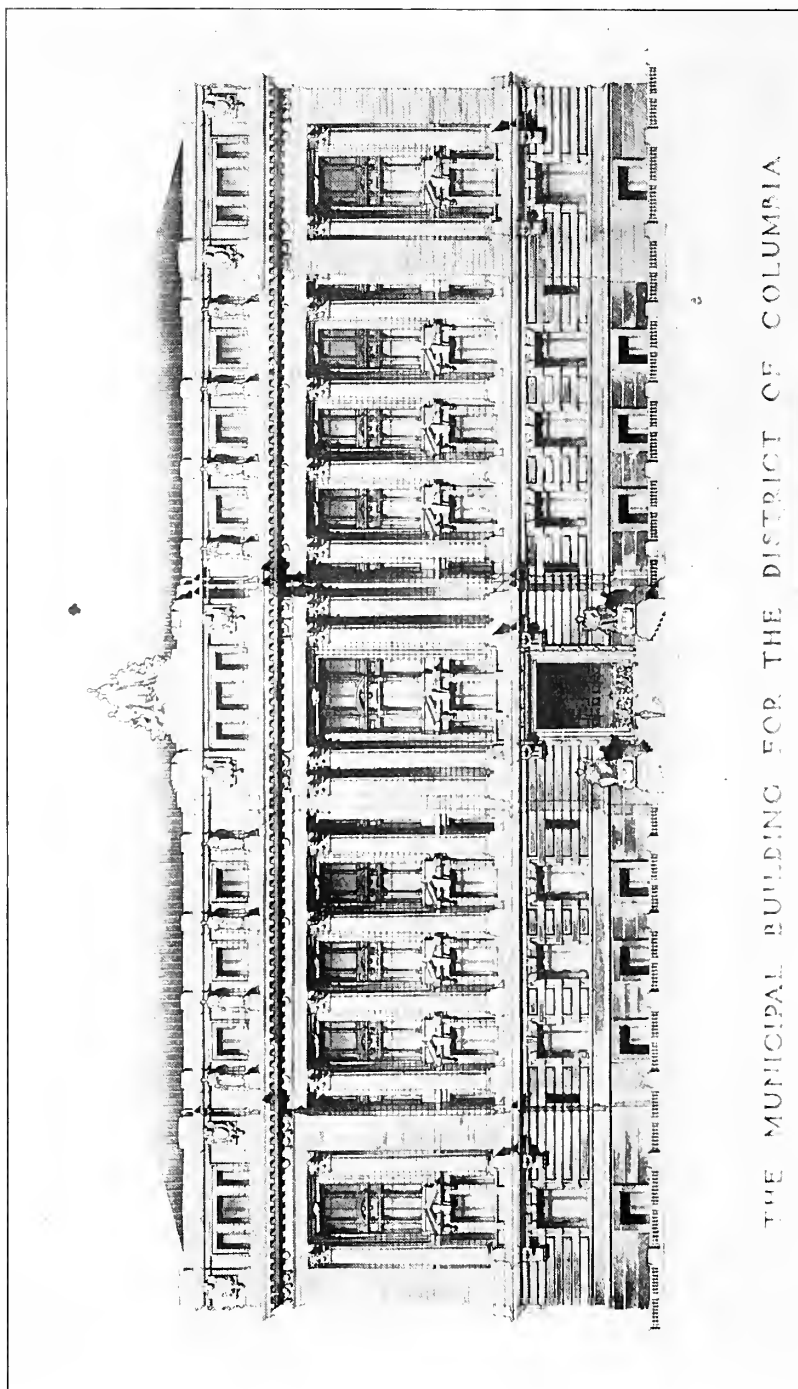
After leaving these two subjects, the drawings which constitute the rest of the exhibition have a more nearly equal interest, and they may be conveniently divided into groups, the first of which may be designated

MONUMENTAL AND PUBLIC WORK.

Into this class come the two blueprints from freehand perspective sketches of the new Union Station at Washington, a work designed by Messrs. D. H. Burnham & Co. They are rendered in a satisfactory and strictly architectural manner in which the simple end is gained of presenting the imposing, adequate and well-conceived station without the distraction of anything which is not designed to be a part of its surroundings. The artist's name is not given. Four competitive designs are shown by as many firms for the proposed Municipal Building, also to be built in Washington. The authors are Messrs. Robert Stead; Marsh & Peter; Wood, Donn & Deming and Cope & Stewardson. The drawings of the last are here illustrated and show a design which is

in general well proportioned and appears to provide an abundance of interior room without apparent sacrifice of light. The Festival Hall designed by Cass Gilbert to surmount the *château-d'eau* at the Louisiana Purchase Exhibition is an appropriately florid and ornate design of pleasing outlines and pro-

will harmonize with the wild and rank shrubbery clamoring at their base. These sheer fronts of masonry, supporting the group of edifices of varying size and importance, descend the steep hillside to the river level, where there is a railroad and station, reached finally by a steep incline and an elevator.



THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA

An accepted design by Cape & Sewardson, Architects, shown at the T-Square Club's Exhibition

portions and is shown by a line and wash drawing. The central portion is here reproduced. Mr. Edgar V. Seeler's sketches of the entrance and vestibule of the new building he is erecting in Boston for the Penn Mutual Life Insurance Company show a well-managed treatment of an entrance feature some of whose width may be given over to ornament. A new Custom House for

Providence, Rhode Island, is an interesting and classic scheme of three stories, designed by Mr. Chester H. Aldrich and Messrs. Carrère & Hastings, Associated. There are two designs of armories, one of which is the accepted scheme by Messrs. Lord & Hewlett for the Second Battalion of Naval Militia, New York. The vertical end of the vast steel roof is well treated and adjusted to the principal features of the façade. The other armory design is for Troop C of Brooklyn and is by Pilcher & Taichau. The perspective suffers from the trying point of view from which it has been drawn.

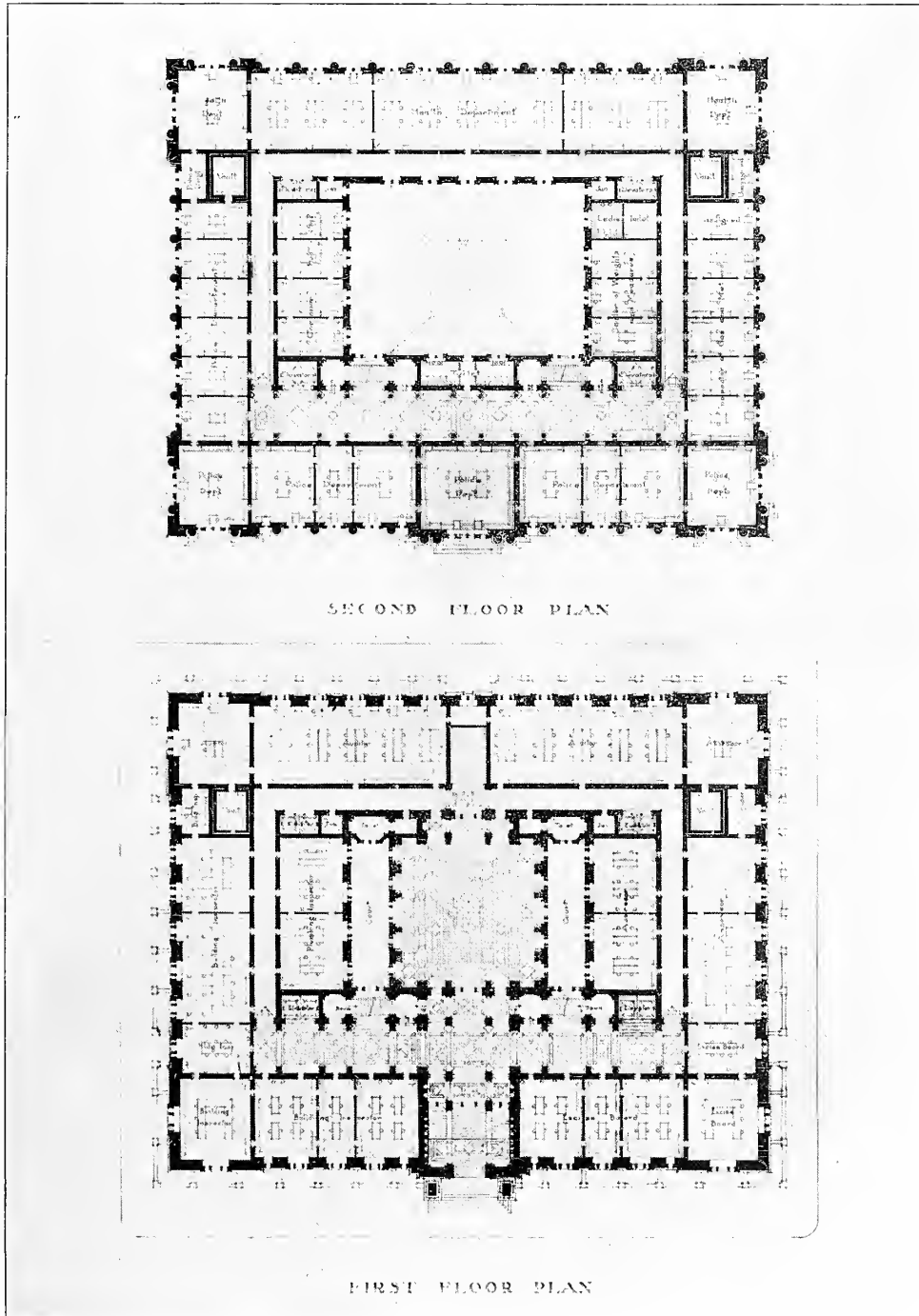
A group of five Carnegie Libraries for New York City is exhibited by Messrs. Lord & Hewlett, together with the plans for each of the structures. These designs, of which the Flushing Branch is the best, well provide the necessary accommodation at a limited cost, and they avoid a monotony which might easily occur in a system of buildings scattered over a city, where the conditions of one building nearly repeat those of another. Mr. James Knox Taylor, the Supervising Architect of the

United States Treasury, exhibits a number of designs of United States Post Offices and Custom Houses, also the Government Building and the Fish Commission Building for the Louisiana Purchase Exhibition. Messrs. Rankin & Kellogg exhibit their accepted design in a competition for Camden County Court-house; and quite successful attempts to give individuality to public buildings in

the classic style are two competitive designs for the Atlantic City Post Office by Mr. Edgar V. Seeler and Messrs. Herbert Hale & H. G. Morse.

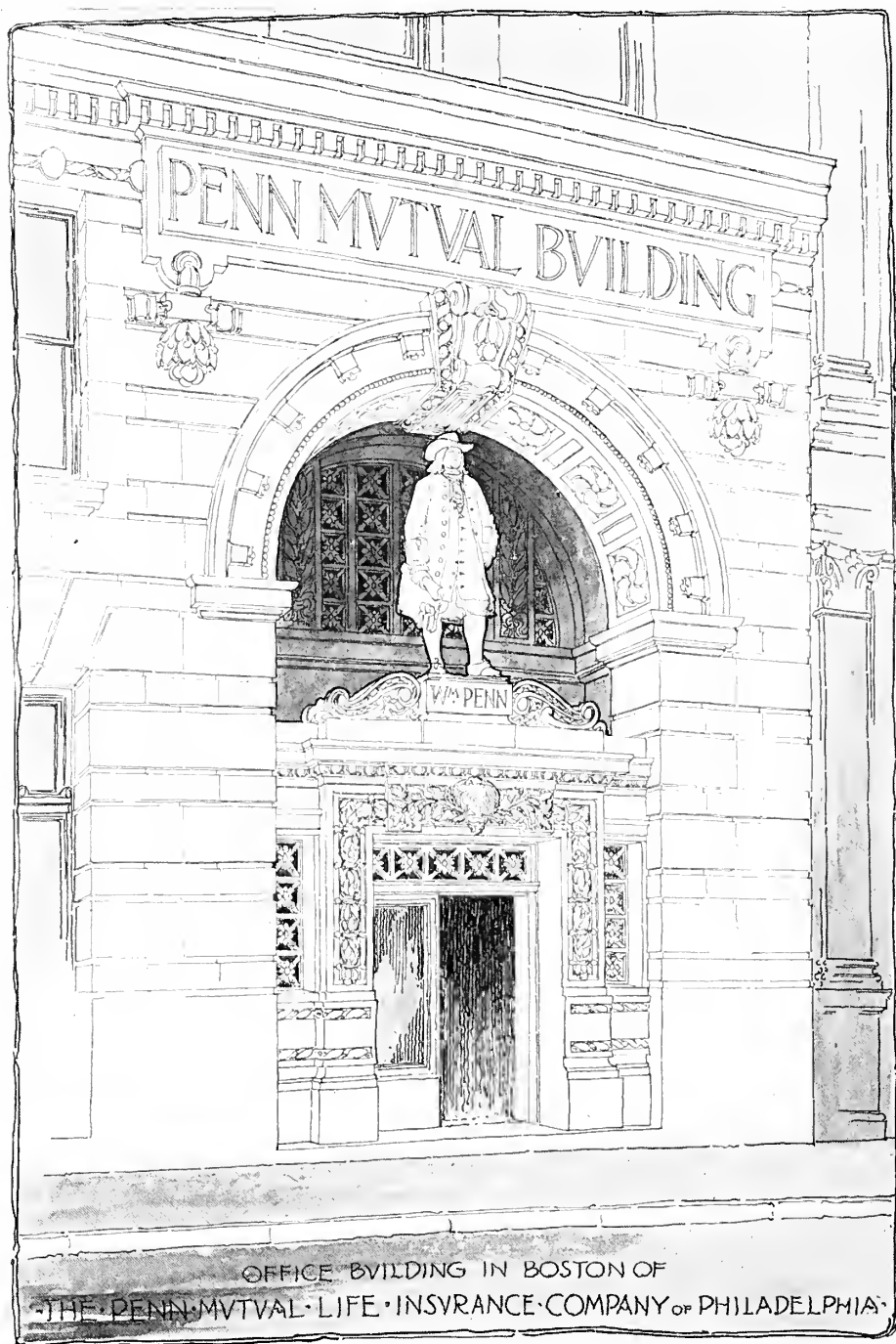
Four school buildings for the highly perfected educational system of St. Louis are exhibited by the official architect of the Board of Education of that city. Messrs.

Hays & Lacey's scheme for a Y. M. C. A. Building at Chester, Penna., is distinguished by a rather ingenious plan and façade. Only one church appears in the exhibition. The design by Messrs. Cram, Goodhue & Ferguson for the proposed Cathedral of St. John in the Wilderness, at Denver, is an excellent piece of Gothic work exhibiting Mr.



PLAN OF THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA

An accepted design by Cope & Stewardson, shown at the T-Square Club's Exhibition



THE MILK STREET ENTRANCE OF THE PENN MUTUAL BUILDING, BOSTON
Designed by Edgar V. Seeler, and shown at the T-Square Club's Exhibition

Cram's skill at making free use of the good principles of that style. The building is shown by two exquisitely rendered line drawings.

DOMESTIC ARCHITECTURE.

A large proportion of designs for residences is naturally to be expected at a Philadelphia exhibition. This year there are but

few city houses and only two of the classic type of palace which is rather more characteristic of New York than of Philadelphia. A scheme, by Messrs. York & Sawyer, for a house at Hyde Park, having a symmetrical plan and an elevation ornamented by a central portico, is to be carried out in brick and marble. The less pretentious dwelling-house has called forth a number of designs, many of which, we are glad to notice, show thorough consideration of the site upon which the house is to be built. This appreciation of the surroundings is conspicuous in the delightful drawings of Mr. Wilson Eyre whose houses are drawn appearing through a grove of trees or across a garden. As to whether these accessories are always an actual adjunct to the completed work there is a lurking doubt; but as the sketches portray them, there is at least suggested an ultimate treatment

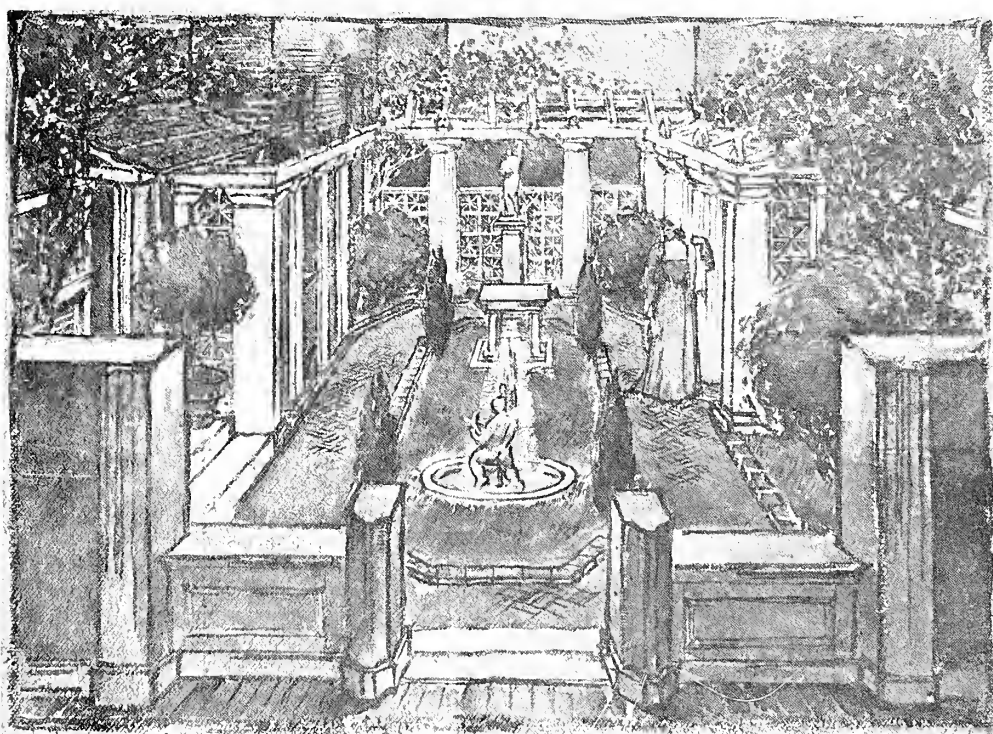
of the grounds which would be beautiful indeed. Mr. Grosvenor Atterbury exhibits photographs of his Dr. Rice's and Dr. Herter's houses on Long Island and, associated with John Almy Tompkins, a water-color of a proposed garden court addition to a house at Zellwood, Florida. A series of interesting photographs of rural architecture

we find to be a farmstead on the Brandywine, the work of Mr. Charles Barton Keen, who also exhibits his completed house for Mr. Chauncey Olcott, at Saratoga, N. Y. Other examples of well-designed dwellings are the work of Messrs. Perot & Bissell, Charles K. Cummings, Arthur H. Brockie and Heacock & Hokenson.

RENDERING

A collection of drawings such as are here exposed to public view illustrates the im-

exhibition. Between these two extremes the best draughtsmen pick their way, ever experimenting with and trying new uses of their materials, not however with the idea of outshining a possible neighbor in the gallery, but with an individual touch emphasizing the most important facts of the architect's conception. Any other end than this may truly be termed theatrical and "shiekish." Of these meretricious effects the present exhibition is entirely free, if we except those few symphonies of gloom, born in the dark on



A PROPOSED CITY GARDEN TO BE BUILT IN PHILADELPHIA

Designed and drawn by Wilson Eyre.

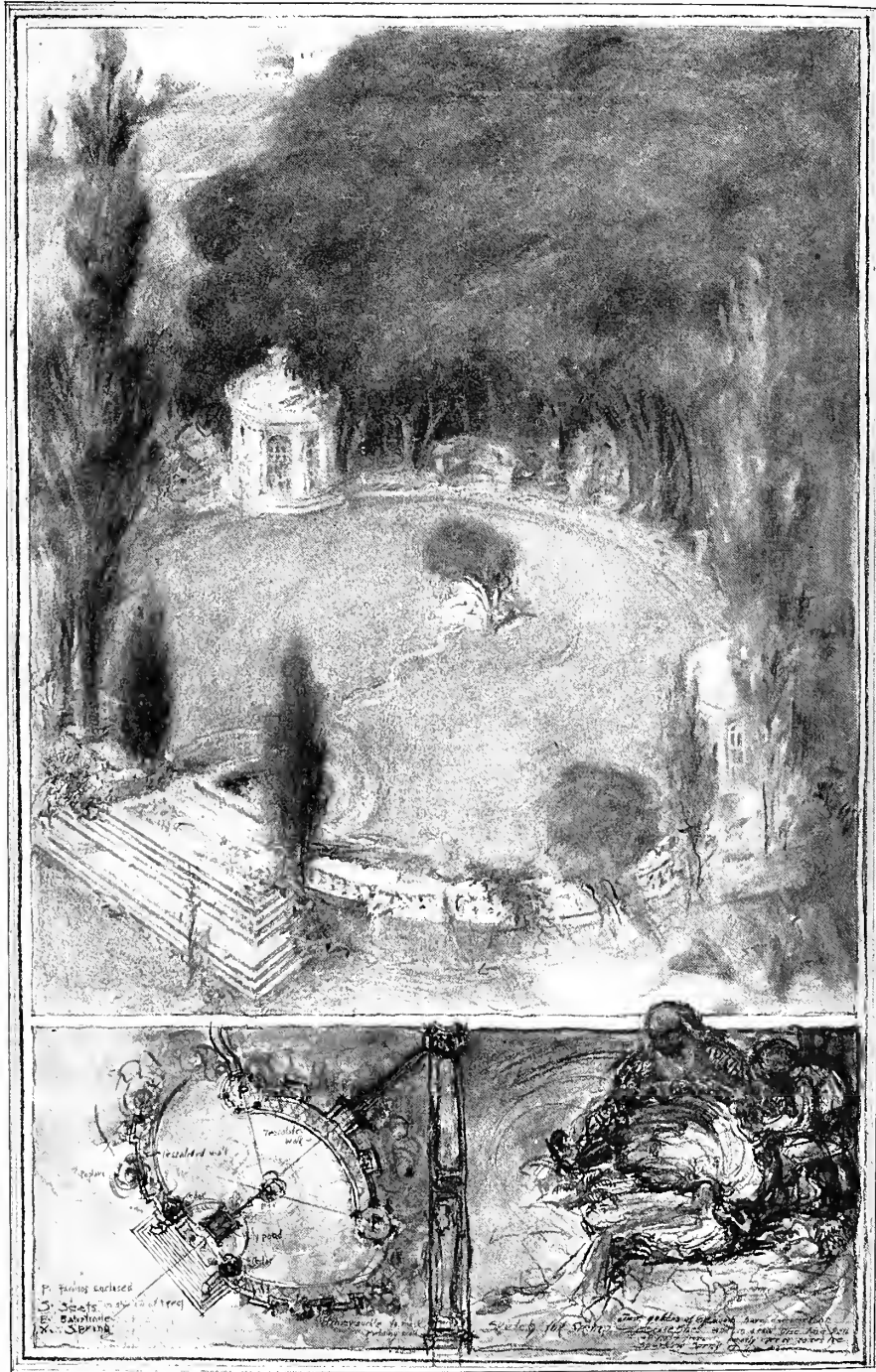
Shown at the T-Square Club's Exhibition

portance of the manner in which an architectural idea is presented. This is what architects call the "rendering" of a drawing, produced by the manipulation of pencil or crayon, water-color or ink. Vigorous strokes of the pen or pencil and strong contrast of color values they know infallibly arrest the eye, even if it only lingers there until the trick is discovered. On the other hand, a drawing produced in the careful and mechanical manner of an architect's office, and judged only in the solitude in which it is made, is usually a weak performance in the end and is practically lost when placed in an

lugubrious paper, and which a spectator of average eyesight must needs mount a chair, lantern in hand, to view.

Many of the subjects already mentioned exemplify most successful rendering. But there is a class of work which aims at rendering and that only: the record of architecture already in existence, such as traveling students come upon when they go abroad. The sketches they bring back are an invaluable feature of the modern exhibition, giving it piquancy and color and recalling to the mind of the visitor pleasant recollections of his travels.

The T-Square Club is fortunate in having this year a group of foreign sketches brought home by Mr. Birch Burdette Long, a recent holder of the Chicago Architectural Club's Traveling Scholarship. Mr. Long's sketches bear testimony to the fact that he follows no fixed habit in his work, but rather tries to gain his effects by the simplest, most direct and frequently surprising means. The drawings are conventional, if you will, but his subject is usually conventional, and he aims at an architectural translation of it. How well he has succeeded in this is shown by a remarkable drawing of Giotto's Campanile, and its surroundings, at Florence. The color scheme is broad and free and sets aside the disagreeable, hard and sharp contrasts of the original; yet a close examination reveals all the architectural detail recorded by a delicate touch of the pen. The effect would be entirely lost by any reproduction in black and white. Several Venetian scenes are more vigorously done, and there are two sketches from unusual points of view in the garden of the Villa d'Este, which combine to happy ends the power of line and color when used together. "Carlton Hall Terrace and Mall" and the "Marina Grande at Capri" are very individual treatments, the former characteristic of Mr. Long's strictly architectural



A REST IN THE WOODS

Designed and drawn by Phineas E. Paist.

Shown at the T-Square Club's Exhibition

work; while "The Museo Capitolino at Rome" and "The Olives of Assisi" delightfully express the artist's recreative mood.

Mr. C. Wharton Churchman's drawings are equal to any ever returned by a Philadelphia traveling scholar. The water-color sketches exhibit a sharply marked division into two sorts: one in which school teaching

House and Garden

is effectively followed and the other a treatment, quite the artist's own, which exhibits a keen analysis of color, especially in shadows. Of the former may be mentioned the architectural sketches made in Spain; of the latter, "Montmartre," the "Ponte Vecchio at Florence" and "A Stair and Fountain in the Villa Lante." A sketch of a bay near Tarragona and a group of plants in the Castello Garden, have the charm of a free and unhesitating use of the brush. A drawing at scale of a mosaic altar in the church of San Cesareo and a sketch of the Arch of Constantine are the best of this contributor's clever architectural renderings.

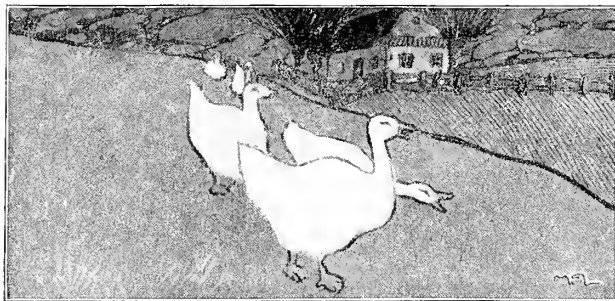
Mr. John Molitor, who was the sixth holder of the Stewardson Memorial Scholarship, exhibits nine measured drawings and forty-two sketches, which were made during a year of foreign travel. Several of the former are architectural *esquisses* made in a Paris atelier. An inlaid mosaic panel at Ravello is a good application of color to measured work, and "The Entrance to the Hôtel de Vogué at Dijon" is excellent. The sketches of sunny Spain are truthful records of color values and architectural proportions, and a useful undertaking has been the measurement of the gardens of the Villa Lante, as they exist today, in which Mr. Molitor has corrected by a well-drawn plan a number of published inaccuracies in the layout of the property.

GARDENS

In addition to the two examples of garden design and measurement already mentioned, the field of landscape architecture is chiefly represented by the work of Mr. Eyre. Especially interesting is his garden for a proposed house at Oyster Bay, which is

strikingly free from overwrought architectural adjuncts when compared with "A City Garden" of which an elaborate pergola is the dominating feature. Mr. Keen's executed gardens, as he now shows them by means of photographs, fulfill the promise of his sketches, formerly exhibited, and in some cases published in this magazine. Mr. L. V. Boyd contributes some clever work in garden-craft; and an imposing water-color drawing, exhibited by Mr. C. W. Leavitt, Jr., shows, in the most elaborate landscape scene of the exhibition, a formal garden beside a natural lake on a property at Rye, N. Y. In a class entirely by itself is a delightfully mobile sketch, entitled "A Rest in the Woods," by Mr. Phineas Paist. Its free spirit would count for naught did it portray anything but an excellent architectural idea which is the basis for an individual and sensitive touch of the crayon and brush.

The catalogue of the exhibition is dedicated to the memory of Amos J. Boyden, an early member of the T-Square Club who has recently died. The book is an ambitious volume and celebrates the twentieth anniversary of the Club, the history of the organization during this period having been entertainingly written by the editor, Mr. William Charles Hays. A number of "special illustrations," representing important work designed within recent years in this country, occupies the latter half of the book. These are unfortunately inserted without explanation (due to a printer's oversight), and must be somewhat confusing to a visitor to the exhibition who is inclined to classify the book as a permanent publication rather than a convenient and easily carried key to the collection of drawings.



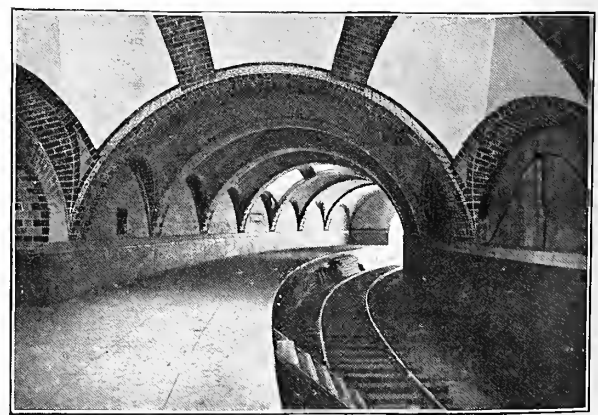
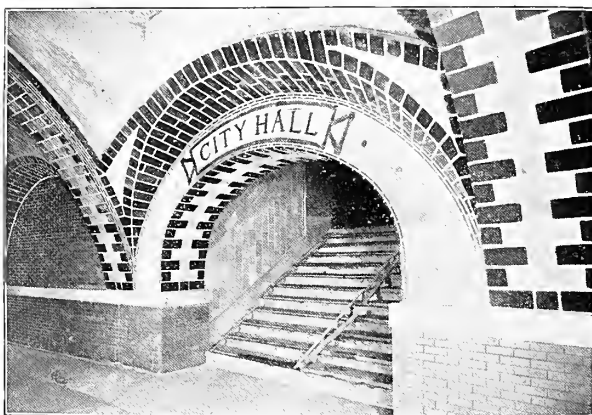


The Sign and Decoration at Spring Street

THE ORNAMENTATION OF THE NEW SUBWAY STATIONS IN NEW YORK

THAT the New York Subway has been constructed with an eye to satisfactory appearances, in addition to utilitarian ends, is a fact which will be discovered when that vast world underground is opened to the public sometime in March or April. The approaching completion of the work is now marked by the stairways, which are being carried to the surface, recalling to the minds of travelers the street features of foreign cities. But the New York Subway is unlike the London "Twopenny Tube" and the Paris *Métropolitain*; and these may be likened to the cash conveyors in a department store as compared with the four-track "trunk line" which Manhattan now secretes under her surface. The long lines of heavy track which now disappear in solitary perspective will soon become the daily avenue of thou-

sands of passengers, and will assume an importance in the life of the city, unequaled by any other feature of its topography. Then it will be found that the Subway does not consist merely of so many miles of walled sides, formed by vertical arches between steel beams, nor of interminable files of light supporting columns, two feet apart between the tracks, but at points which the shallow blocks of the city render convenient intervals are the stations, light, spacious and airy. How to give each of these stations a distinguishing and individual character was a question which arose as soon as their location was fixed; and how the rider in a Subway express may know under what portion of the city he is speeding is the matter which concerns us here. It is a mistake to assume that in traversing



THE "CITY HALL LOOP" STATION OF THE SUBWAY

The Decoration in white, green and brown Guastavino tile; the Sign panels are of blue and bear white letters



AT THE BLEECKER STREET STATION

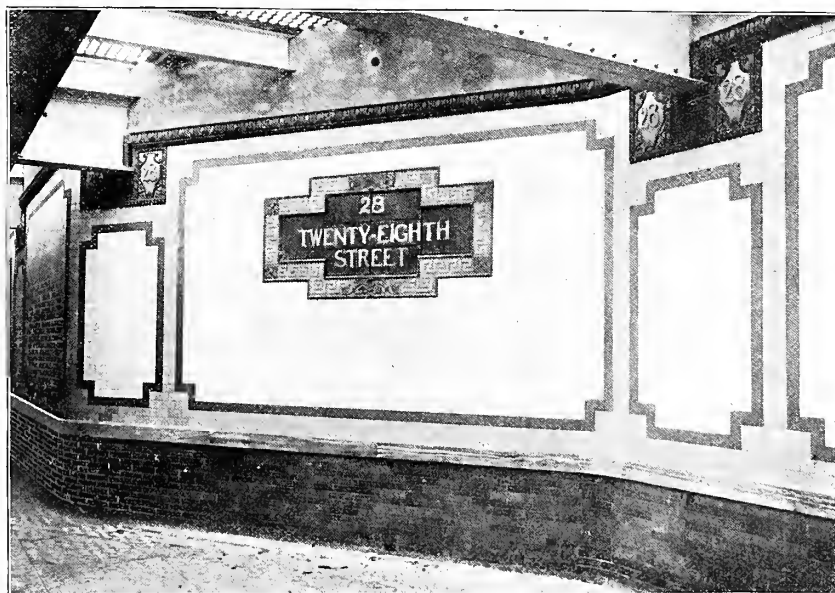
The ornament is of Grueby faience in a highly-glazed blue upon a white background

a city a person locates himself by the names or numbers of the streets alone. Rather is it the buildings, or other striking landmarks, which alone catch the eye and bring the passenger from his seat in time to alight at the proper moment from surface or elevated car. In the latter, the opportunity for noting one's progress is easier than in the former for no other reason than that these buildings, parks, or other distinctive landmarks can be the more easily seen. But how is the traveler underground to be provided with such aids? Only by a difference in the design of the stations and the method of placing signs upon them.

For this task the Rapid Transit Commission invited the assistance of the

architects, Messrs. Heins & LaFarge; and those stations already finished give a fair idea of the scheme which the architects have followed in devising appropriate and distinguishing signs and ornamentation. The wall construction of the Subway, already mentioned, gives place at the stations to plain masonry retaining-walls, set back at varying distances from the tracks in which intervening spaces are the platforms. The principal enrichment of the stations lies in the work applied to these walls, for the pavements are of plain cement and the only other ornament to be seen is the paneling of the plastered ceiling by means of ornamental bands in low relief, having slight variations in detail for the different stations and suited to either the flat roof or curved vault of the excavation. At a number of points some difficulties have been met with in decorating the walls, owing to the moisture back of them and the finding of a permanent means of cementing that part of the ornament which consists of applied mosaic and tiles. At the time of going to press with this magazine, however, five of the stations have been completed and others are being finished almost daily.

Beginning at the City Hall Loop, which is the present southern terminus (the extension to the Battery having been but recently started), and following the course of the



THE STATION AT TWENTY-EIGHTH STREET

The Sign panel, cartouches and cornice are of Grueby faience in dull blue and buff, the letters being white. The walls are relieved by two shades of "glass tile" and mosaic



A TYPICAL UP-TOWN STATION

Representative also of the Stations at 79th and 91st streets, but different from each of these in color

Subway, five distinct types of stations are to be noticed. They are :

- The City Hall Loop.
- The Way Stations.
- The Express Stations.
- The Stations on the Viaducts.
- The Rock Tunnel Stations.

The first of these forms, on account of its peculiar construction, a class by itself, its plan, its sectional shape and its ornament being an apotheosis of curves. The broad structural vaults satisfy the esthetic and scientific imagination that a necessary strength has been created underground in the proximity of the Post-office and the skyscrapers of Park Row. Moreover the sturdy forms here and the restraint of ornament are suited to the workaday heart of "down town," where the daily rider will be quickly swung to his office on these smooth curves and as gaily spirited away. Large panels

characteristics of the several points at which stations are situated have been expressed in the ornament beneath the ground; and the scheme of enrichment is properly extended at the express stations so as to give those changing points due importance. Stations between City Hall and 14th Street were designed to be ornamented in terra cotta; and the architects' detail drawings showed Dutch tulip forms in decorations for Bleecker Street. The name is here borne by sunk white letters on a Grueby faïence panel highly glazed in blue. Entirely surrounded by white tiles, it makes a conspicuous spot which will catch

the eye from however crowded a train. Above, and immediately under the beams supporting the pavement, runs a blue frieze of the same material as the panels and bearing at frequent intervals the letter "B." Next to this faïence are two courses of gray tiles, and then comes a band of light blue mosaic.



A DETAIL OF THE ORNAMENT AT 86TH ST.

Executed by The Rookwood Pottery Company

These two materials are repeated below, immediately above a wainscot of Pompeian brick. For Canal and Spring Streets the designs included other *motifs* applying particularly to each of these sections; but for reasons of a short-sighted economy, variation of the minor forms was set aside, and thus we find at the Spring Street Station the product of the Atlantic Terra Cotta Co. forming a cream-colored frieze in which are shields having a ground of dark blue. The walls below are covered with white "glass tile," and the sign panel is of "art ceramic" mosaic, displaying white letters upon a blue ground. Into the border of the panel, bluish gray and buff have been introduced in the service of the ornament. All of this work can well be seen through great areas of pavement lights which are immediately overhead.

The express stations are of the "island platform" type, enabling passengers from way trains to cross over the two outer tracks and to take express trains within. Work on these stations has been in most cases delayed; but as representative examples of

the treatment of up-town stations we give a view of the wall at 28th and also at 86th Streets. The former is of dull blue faïence with letters in a corresponding artistic dull white, harmonious with the indestructibility and permanence of this material highly suited to such a use as this, for it can be built several inches into the wall and becomes a part of it.

Eighty-sixth Street Station has been effectively treated by means of Rookwood pottery in the designs shown here by reproductions from the artists' models. The prevailing color is a modification of cerulean blue and the cornice is a beautiful combination of dark green and buff. A system of pilasters in the flat, dividing the walls into panels, is carried out by means of ornaments in relief, surmounting a scheme of mosaic in buff and green, between which the white wall penetrates. The sign panels are equally attractive; and are also in the Rookwood ware, the excellent modeling of which can be seen in the accompanying detailed views. Other stations on the line of the Subway will be illustrated upon their completion.



THE proposal to arcade Nassau Street, New York, has appropriately been termed "fanciful." That is a possible treatment for a street (preferably a short one) which collects travel in being situated at a focus of it. No one questions the qualifications of Nassau Street in respect of the travel it attracts. But it is one of New York's few and precious north and south thoroughfares in the congested district; and the City will do well to hesitate before tampering with it. The pedestrians, who take full possession of the street, would doubtless welcome a roof, sheltering them as they hurry from one office building to another; but the office buildings themselves would suffer if the little light and fresh air

offered their lower stories be lessened, however slightly. The conditions which have led to the arcading of certain parts of Naples and Milan are not found applying to this street. In New York the depth and density of the adjoining buildings is so great that light and ventilation below can with difficulty be obtained. Nor is this dimming fact to the glory of the skyscraper to be mitigated by electric fan or incandescent light. The breath of life to the lower floors of the New York buildings comes from the street; and if it be shut off from the sky or from more than two of the four winds, discomfort will follow. If the north wind to which Nassau Street is exposed be too strong for its den-

izens, let a glass end be erected at Ann Street to act as a windbreak. The suggestion of an arcade has a ring of timeliness during the winter. In the summer it will be forgotten.

NASSAU Street, it is well to point out, is one of the few *curving* streets in this country,—a type highly valued abroad. This peculiarity renders it possible, in looking along the street, to obtain excellent perspective views of the buildings.

The second volume of "The Artistic Crafts Series of Technical Handbooks," edited by Mr. Lethaby, is "SILVERWORK AND JEWELRY."¹ Mr. Henry Wilson infuses this with the enthusiasm of an artist, the learning of a scholar and the practical experience of a worker who executes his own ideas in metals with his own hands. The field covered is comprehensive, and several minor crafts are called to the service of the goldsmith's art. Repoussé work, chasing, stone cutting and setting, enameling, inlaying, oxidizing and gilding are all described with an exactness which goes far beyond these pages and leads the reader to the workroom where, before the artist's bench, he is familiarized with all the materials the author has discovered to be of use in the craft, with the tools he has acquired by purchase and the better ones he has invented himself. All these, however, are only a means to an end. The spirit and beauty of the completed work is always kept uppermost in the mind of the student, as he reads the precise directions for making this or that typical piece of jewelry. Suggestions for design are given, and things which are to be avoided as harmful to the best results are pointed out. Vagueness, remarks the author, would be the worst fault of a textbook intended for students. He has undoubtedly avoided it. At the same time an intelligent enthusiasm is kindled in the worker by the help which Mr. Wilson has himself gained through a study of the exquisite jewelry of Egypt, Etruria and Greece, found in the London museums, of the writings of Theophilus, the monk who worked and wrote in the Middle Ages when crafts-

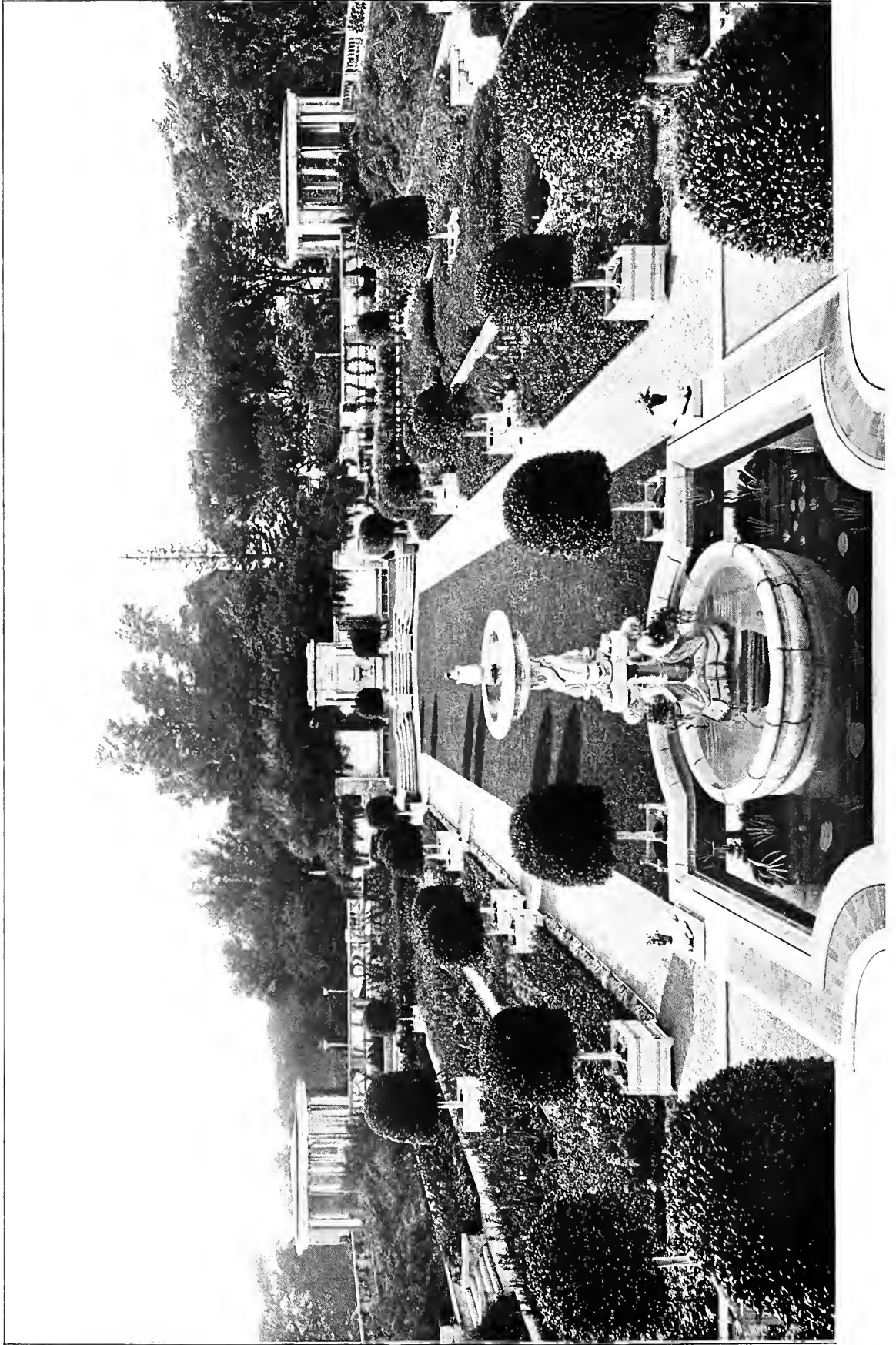
manship was crowned. "It is a spiritual refreshment even to look at such things," says the author of the former, "and the student can not spend too much time in the study of them. He will always find suggestion, not of new forms, but of untried methods; not new design but hints of new expressions; he will learn what is indeed the sum of the whole matter, that the right use of material leads to right ideas." Every important detail of manipulation or contrivance, which the author describes, he also explains by lucid drawings, and he comments instructively upon the types of antique work represented in the collotype plates at the end of the volume. A collection of practical workshop receipts and a glossary complete this invaluable book.

"WOOD-CARVING: DESIGN AND WORKMANSHIP"² is the third of the series and the latest which has appeared. The author, Mr. George Jack, has here arranged, in a series of lectures, his lore upon wood-carving corresponding to that given upon the preceding subjects of the series. In this craft, which is purely a means of decoration, the element of design has a pre-eminent place. There is indeed comparatively little to be said upon the process beyond the style and selection of tools and the characteristics of the several woods. Further directions to the student can only be to urge him to set to work and acquire the essential skill. Design, however, the author considers at length, and he advises the particular kinds of ornament adapted to various purposes. All of this counsel is well to the point and of much greater moment than his digressions, usually wanting in originality, upon art in general. This volume, as well as its companions of the series, is excellently illustrated by vigorous and attractive sketches in line. In a series of collotype plates, concluding each volume, examples from the English museums are given, accompanied with the author's notes of comment. The practical, rather than historic or literary character of the books, make them, upon the whole, the best series upon the manual arts we have yet seen.

¹ "Silverwork and Jewelry," by H. Wilson. No. II. of "The Artistic Crafts Series," edited by W. R. Lethaby. 346 pp., 12 mo. New York, D. Appleton & Co., 1903. Price, \$1.25 net.

² "Wood-Carving: Design and Workmanship," by George Jack. No. III. of "The Artistic Crafts Series." 311 pp., 12 mo. New York, D. Appleton & Co., 1903. Price, \$1.25 net.

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THE GARDEN OF WELD FROM THE PERGOLA

(See page 105)

House and Garden

Vol. V

March, 1904

No. 3

THE FLOWER GARDEN IN THE SPRING

BY HELENA RUTHERFURD ELY

Author of "A Woman's Hardy Garden"

WITH the first mild day that comes in March the thoughts of all garden lovers, who spend the winter months in the round of city life, fly away to their gardens. They know that within the brown earth, soon to become soft and warm, the hearts of the plants are beginning to stir, and that watching eyes will soon see, with each day's sunshine, new tender shoots of green appear. Let us then consider first the order of work to be followed in an old garden, or in one that was laid out and planted the year before.

Wherever gardens were covered in late autumn with a mulch, this should be removed in the spring, the very day that the frost entirely leaves the ground, otherwise the plants under it may start unnaturally and their early growth be injured by late spring frosts. When the beds are uncovered, the red shoots of the peonies, and the green ones of the tulips, daffodils, phlox and hollyhocks, will already have put up their heads. All gardeners know the thrill of delight with which this first appearance of life among the flowers is welcomed.

After the beds have been uncovered the whole place must be carefully raked, and all the beds, borders and paths edged, by cutting with a sharp spade or a grass edging knife. Wherever the grass seemed thin the season before, new seed should be sown and thoroughly rolled in while the ground is soft. In about two weeks this new grass should appear; and if some cotton seed meal, which is a most excellent fertilizer for

grass, be sown thinly as soon as it is well up, and followed by some wood-ashes along in May, there should be a fine sod in June. If it is a dry spring the newly sown grass must be thoroughly watered at least every other day. The various mixtures of lawn grass-seed offered by the seedsmen are generally good, but I have found equal portions each to the bushel of Rhode Island bent, red-top and Kentucky blue grass, to give the best results.

Sweet peas should be sown as soon as the ground can be worked.

During April and May every hour of every day is filled with work, for the success of the garden in summer and autumn depends upon what has been done in these early months.

The climbing roses should now be carefully gone over, all the dead wood cut out and the loose branches fastened in place. Honeysuckle, trumpet creeper, and indeed all the hardy vines should be looked after in the same way. The hybrid perpetual and other roses that were not trimmed back in the autumn should now be pruned, all dead wood and some of the larger branches cut away, and the tops of the hybrid perpetuals pruned back so that the bushes are from two to three feet in height. The everblooming roses can be pruned to a foot in height.

As soon as the tulips, hyacinths and daffodils are about three inches high the earth should be gently stirred around them with a small trowel. But beyond this beds planted

with perennials should not be touched in the spring until the plants have shown themselves above ground, as much injury might be done. When the perennials are well up, some fine, well-rotted manure should be carefully dug in around them.

The hardy chrysanthemums start very early in the spring, and the best time to transplant them is when the shoots are about three inches high. Lift the old plant carefully, and with the spade divide it into sections having about four shoots to each. The beds to receive them should have been already prepared, and should be in a sunny place, along a stone wall or against a building or in front of a shrubbery, where there is some protection from the frosts of early autumn.

Trees and shrubs should be planted as soon as the ground can be worked. Magnolias of all varieties, hybrid rhododendrons, mountain laurel and azalea mollis (which does not thrive in cold localities) should only be planted in the spring. Rhododendrons and azalea mollis do best in a partly shady location, and should be well mulched and not allowed to suffer from drought.

Hedges of all varieties can be set out in early April. Where the winters are severe, privet is often winter-killed. This sometimes occurs after several years of growth and is a great loss. It is not so much a continual low temperature which kills, as the alternate freezing and thawing of our variable climate. Hemlock spruce, Siberian arbor-vitæ and honey-locust, all make hardy and satisfactory hedges. After a hedge has been planted out, the earth over the roots should receive a top dressing of manure.

Unless your gardener thoroughly understands his business, and is also painstaking, you should give personal supervision to the setting out of trees and shrubs. The hole to receive the tree must always be made much larger than the roots. In the bottom of this, place first a quantity of well-rotted manure, which should be covered with good earth, free from lumps and stones. Then place the tree, which should be held quite straight by one man, while another, after carefully spreading out the roots, shovels in the earth. When the hole is about half filled up it is well to turn on the hose and

thoroughly wet the ground under and all around the roots. The rest of the earth can then be filled in, well pounded down, and the whole covered with a mulch of manure. If the weather be dry, the earth around the tree must be well-watered and soaked to the roots twice a week, and the tree will be pretty sure to live.

Evergreens, particularly large ones, are often difficult to make live, unless given the sandy soil they love, and in localities where the soil is of clay it will be a struggle to get them well started. When this is once done, however, they rarely die. Nearly all deciduous trees should be carefully pruned when planting, and the amateur should inform himself upon the best manner of cutting.

Shrubs of all kinds require to be set out as carefully as trees. They make the best effect if planted on the edge of the lawn, along fences, as screens about buildings, or in masses in odd corners. They should be well pruned when set out, excepting rhododendrons, laurel, azaleas and magnolias, which should never be pruned. After the first year, all trimming must be done immediately after the shrub has ceased blossoming, as the flowers for one year grow on the new wood of the year before.

Driving in Central Park early last Spring, I saw men cutting ruthlessly at the syringas, lilacs, deutzias, and other flowering shrubs. I could have wept, and longed to cry "Stop!" The shrubs certainly needed pruning, but it was a short-sighted policy to lose a season's flowers by premature pruning, when by waiting three months the work could be done equally well and with better results.

Standard box and box-edging should always be set out in early spring, as they need a season's growth to enable them to endure the first winter.

Early in April some fine old manure, to which a small quantity of bone-meal and wood-ashes, about a pailful of each to a wheelbarrow of manure, have been added, should be dug into the ground about the roses, shrubs and vines; the reward in increase of growth and quantity of flowers will be great.

The spray machine must be looked over and put in order in earliest spring, and the various insecticides provided in advance.

Hollyhocks must be sprayed with Bordeaux mixture as soon as they are well up, which should be repeated about the 10th of May and again the 1st of June, to prevent the rust, that unsightly disease which covers the leaves, first with red spots and then causes them to shrivel and fall, leaving a bare stalk.

The roses, too, should be sprayed early in April with kerosene emulsion, and about the first of May with slugshot, and again, just before the buds form, with kerosene, as prevention against the creatures that attack them. Gardeners generally say that this is unnecessary and wait until the pests appear, but experience has taught me that in the end it is less labor to keep ahead of the enemy.

The leaves of monkshood have a tendency to turn black from some microbial disease, which will be averted if the plants are sprayed in April, May and June with Bordeaux mixture. A spray of tobacco water will kill the black aphids that sometimes appear on chrysanthemums, and also the red ones that occasionally infest the stems of rudbeckias.

While there are many advantages in autumn planting, better results being obtained when plants need not be disturbed in the spring, and also because all garden work accomplished in the fall is a great relief in the busy spring days, still nearly everything can be planted in the spring if necessary.

Most perennials can be planted in spring. A few, however, such as bleeding-heart, Crown-imperial, peonies and valerian, start so early that they should always be set out in the fall. On the other hand, Japanese anemones, tritomas and montbrétias are plants that must always be set out in the spring, as they must be well established before the first winter. Hybrid perpetual and climbing roses can be set out in the spring, if planted very early before growth begins, and the more tender varieties must always be set out in the spring.

Where the climate is like that of New York, perennials can be planted safely about the 15th of April, and the earlier it is done the less chance there is that they will receive a setback. Success in planting depends much upon attention to details. Care must always be taken to properly prepare the ground, to give the roots plenty of room, to

water well at first and not to allow the poor things to suffer for want of food and moisture.

Of the great number of hardy perennials the following are a few of those easiest grown and most satisfactory: *Aconitum napellus* (monkshood), *Agrostemma*, *Anemone Japonica*, *Aquilegia* (columbine), *Bocconia*, *Boltonia*, *Coreopsis grandiflora*, *Delphiniums*, *Dianthus*, *Dicentra spectabilis* (bleeding-heart), *Dictamnus*, *Funkias*, *Helianthus multiflorus plenus* (double hardy sunflower), *Hemerocallis* (day lily), *Hibiscus*, *Hollyhocks*, *Iris*, *Lobelia* (Cardinal flower), *Oriental Poppy*, *Pentstemon*, *Phlox*, *Platycodon Marièsi*, *Scabiosa Caucasica*, *Spiræas*, *Tritomas*, *Veronica*, *Yuccas*.

Of the foregoing the following will be found easy to raise from seed: Columbines, Hollyhocks, Sweet Williams, *Platycodon Marièsi*, *Delphiniums*, *Coreopsis*, *Hibiscus*, *Rockets* and *Oriental Poppies*. Also of the biennials, *Foxglove* and *Campanula* (Canterbury Bells). But it is better at first for the amateur to buy the other varieties of plants.

Annuals may be sown from April 20th to May 1st, according to the season. Asters for late blooming may be sown up to the end of May.

In planting, tall plants should be set at the back of the bed or border, with the low-growing ones in front. Catalogues usually give the height, period of blooming and color of flowers, so that, with a little study, even the beginner in gardening cannot go astray. The flower gardener must remember that fine effects can only be produced by masses of color, and that a number of each variety of plants should always be set together. Never put one or two lone plants by themselves, with the rest of their family scattered about singly or in couples.

The making of an entirely new garden is a most delightful experience, but like the marriage estate is something not to be undertaken "lightly or unadvisedly." The amateur, who is a beginner in flower gardening, would scarcely be successful in planning, making, and planting a new garden, particularly a formal garden, without experienced advice. After selecting the location and determining

the general conditions and character of the new garden, the place should first be carefully measured, and plotted accurately almost to the inch. Then make a plan for the whole in detail, with the shape of every bed. After this has been done, and the gardener is convinced that as far as can be foreseen it is the most satisfactory arrangement for the ground, and will give him the garden of his dreams, let the actual work begin and let it not be delayed after the frost has left the ground. Rocks (if they are in the wrong place) should be blasted out and stones and stumps removed. The sod should be turned up with a plow, and then carted off and piled in some out-of-the-way place to decompose. It will then be ready to be returned to the garden and made useful as a valuable fertilizer in planting trees, rhododendrons and shrubs, for which it is especially valuable if chopped up and put in the bottom of the hole made to receive the roots. The ground should then be thickly covered with manure, plowed deeply and harrowed thoroughly three or four times; if the garden is not too large it should be spaded over as well. It is then in condition for laying out the beds and walks.

For this work there should be a large quantity of garden cord, a long measuring tape, many pointed stakes, and a wooden mallet. The center of the plot is first marked with a stake, and from this point the other measurements are taken off according to the plan, the outlines of each bed being marked by stakes driven in about every three feet, with cord stretched along between them. Cord must also be stretched to mark the paths; stakes should then be driven to mark the places for trees, which should be the first thing planted. If it is to be a formal garden, pyramidal-shaped

evergreens are the best for the purpose.

In preparing the beds, better flowers will be produced for a longer time if, for a bed ten feet long by four feet wide, some bone-meal, leaf-mould (if any can be found) and wood-ashes—a pailful of each—be added to a wheelbarrow of manure, with a sprinkling of lime, and then thoroughly spaded in. If the soil be heavy, add also enough sand to lighten it. This seems a prescription of many ingredients, but it is worth the trouble.

If the garden is in a locality where box will grow, although the expense is considerable, it will be a great addition to edge the beds and paths with box. But great care must be taken to set the little box plants perfectly straight. The beds may then be planted with perennials, annuals, lilies, according to your taste; but remember always to preserve harmony of color and to secure effect by planting a number of each variety together. If the paths are to be of grass, the ground, after being carefully leveled, need only be raked smoothly, the grass seed sown, and the paths rolled. If they are to be graveled, they must be dug out a foot or more in depth, filled in first with broken stone, then a layer of coarse gravel and finally the fine gravel, and all well rolled. All this having been done, the gardener has only to keep all trespassers from the newly sown grass, to water his garden in late afternoon and to possess his soul in peace until, when a month has slowly passed, he will find the beds covered with the sturdy green shoots of the new plants, the box-edging putting forth tender leaves, the grass a velvet carpet, and he can then bid his friends come to see the new garden, and picture to them the future beauties which imagination has already painted upon his mind.





The Exedra on the Bowling Green

THE GARDEN OF "WELD"

UPON THE ESTATE OF CAPTAIN LARZ ANDERSON, AT BROOKLINE, MASS.

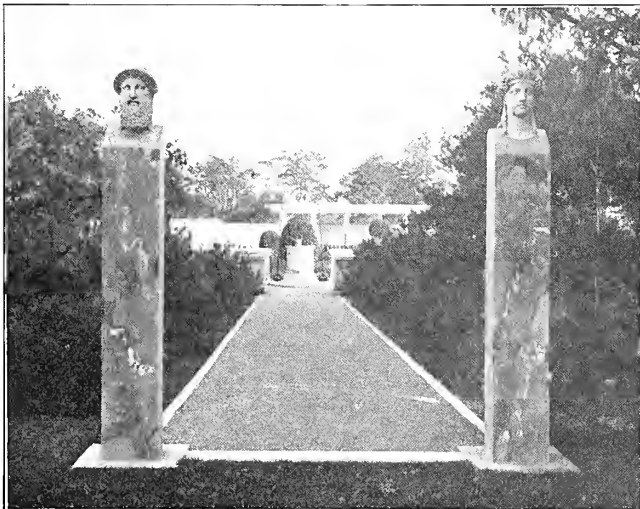
DESIGNED BY CHARLES A. PLATT

"A GOOD soil, salubrious and fertile, neither sandy nor clayey, proper for gardens, exempt from inundations and earthquakes, and distant from stagnant waters and falling mountains": these conditions made, in the opinion of an ancient writer, an appropriate situation for a work of architecture. Gardens being, then, always companions to the edifice, the dictum may be applied to these alone when they are so elaborate and formal as to constitute of themselves a work of architecture. Situation, so fundamental in the aspect of all places, is, in the case of gardens, their condition, their distinction and their charm. The choice of a site is the first word of Art asking a first aid of Nature; and when fixed upon, situation firmly besets the thinking architect. Therein must the elemental forms of his imagination take shape, to be afterward given reality, detail,

ornament and color. No garden builder, however, can lay claim to have fully provided what his site entirely lacked; and whether it be in the Old World or the New, the impression made by garden artifice is divided in the mind of the beholder with that of the natural environment. How vital to the effect of gardens in Italy is their setting! The spirit of the Villa d'Este, at Tivoli, follows its noble view out over the Campagna as readily as the overgrown alleys and crumbling water courses within. Pliny's garden gave

him no more pleasure than did its situation. And earlier yet, the Greeks proved the value of a site in extending the southern wall of the Acropolis to receive their Parthenon.

It is with an acropolis, indeed, that we may compare the site occupied by the gardens of "Weld," at Brookline, Mass., built for Larz An-

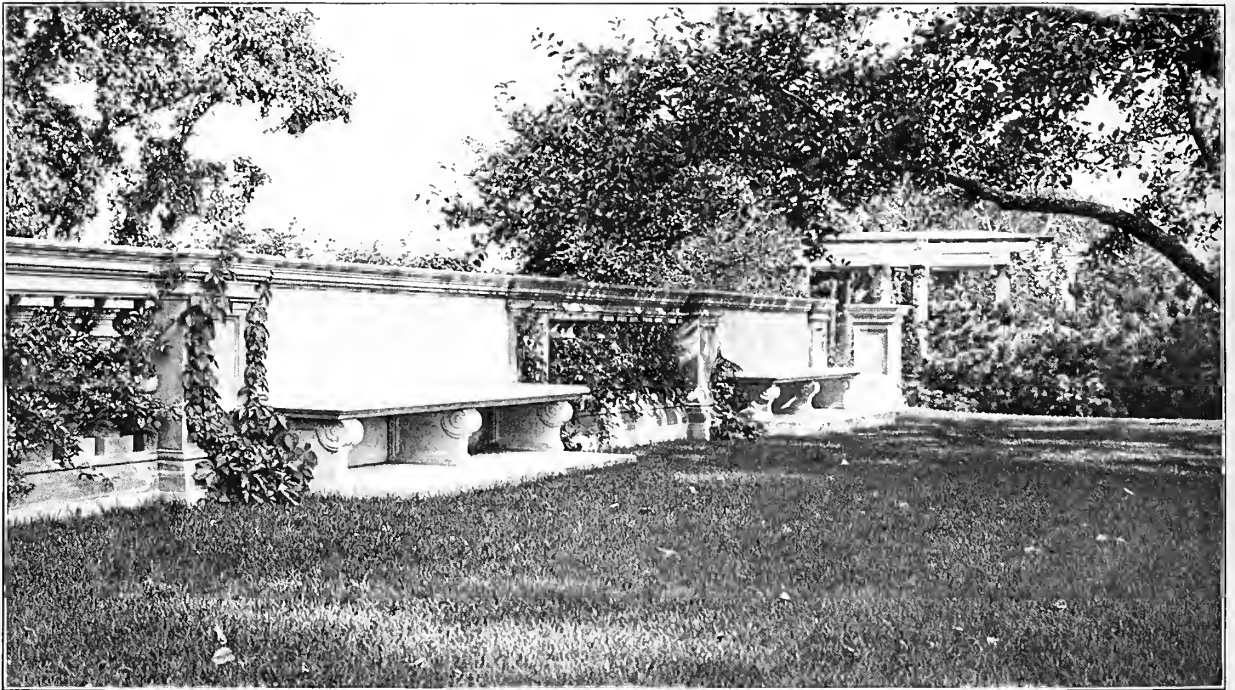


THE PATH THROUGH THE GROVE

derson, Esq., by Mr. Charles A. Platt. It is the latest completed addition to a distinguished group of, let us say, a dozen gardens which America now possesses and which she can match against the most admired garden-craft of other and older countries. Not a few of these gardens are in the vicinity of Boston, but none are held aloft by New England hills upon so unusual a site as "Weld" enjoys. His fears of possible harm coming to a work of art would surely be allayed if the quaint writer, quoted above, could see this garden, crowning, as it

the contents of the enclosure above him.

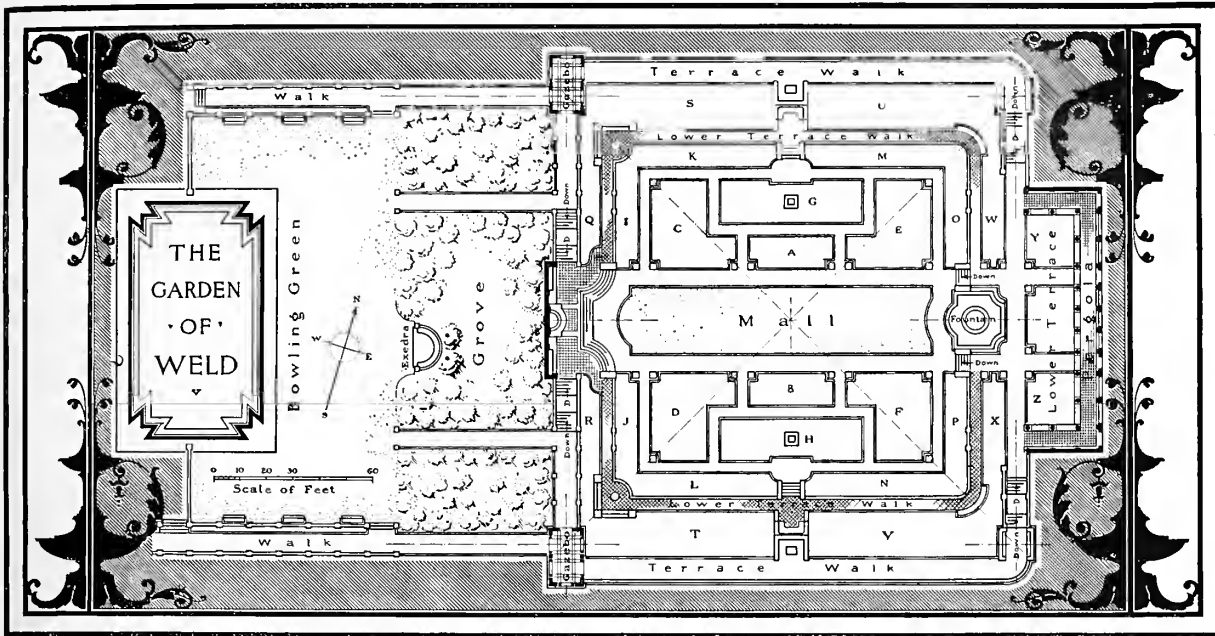
Here, in truth, is a spot "exempt from inundations and earthquakes, and distant from stagnant waters and falling mountains." Here is a garden made as no garden ever was before, hidden from vulgar eyes by nothing but its elevation, unshaded by surrounding trees, unsheltered by neighboring slopes, unwatered but by the hand of man, paying homage to the sky alone. Not the work of many hands is this, nor the result of piecemeal additions nor of the accidents of changing Time. The long probation



A BOUNDARY OF THE BOWLING GREEN

does, a hill that overlooks all neighboring heights and commands verdant hollows where, in shade, run ringing driving roads. To the north are Chestnut Hill and the Newtons, while on the west is the wooded valley of the Charles. At the base of the hill on the east is Jamaica Plain, beyond whose roofs and cupolas Boston Bay lies glittering. The apex of the hill has been so built upon as to appear hollowed out like a basin, composing the garden and supported by stone walls, which throw their balustrades in silhouette against the sky, to the visitor who mounts the winding carriage drive and feels at each step his curiosity grow at

which gardening as an art has served appears not to have entered here. "Weld" is a deliberate creation, rather than an outgrowth; a consummate work started and finished, as it were, in a day. All difficulties of the work have disappeared, nor can they longer be imagined to have halted the hand of the artist who here, apparently unhindered and unvexed with the toil and moil of execution, put all parts into place with the seeming ease of a child who turns his kaleidoscope at play. Problems of getting desired levels, there may have been; of avoiding long vistas over narrow paths by breaking them; of making all parts well proportioned amid a



THE PLAN OF THE GARDEN AND ITS PLANTING

Especially prepared by House and Garden

The planting carried out last season further emphasized the basin shape of the garden already made so by the masonry walls. The low-growing and most ornamental plants were in the parterres bordering upon the central Mall, and wilder growing shrubs covered the banks which slope at the sides from the Lower Terrace Walk to the

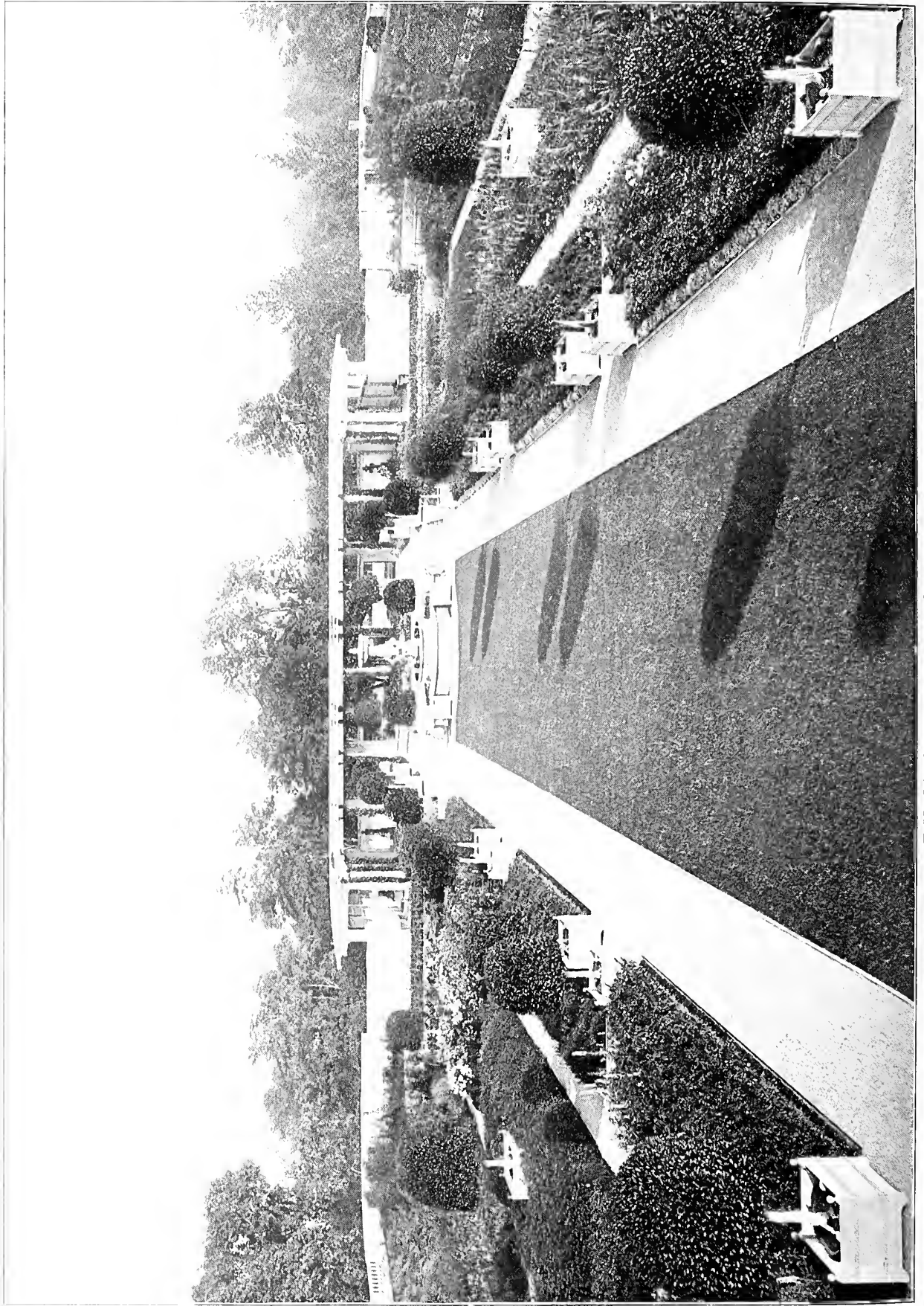
Upper. The placing of the plants corresponded to a rising tendency of growth, beginning from the walks and leading away from them. In an order corresponding to this direction, and beginning from the center of the garden, the following typical contents of the parterres is given with reference to the above plan :

A and B (from the Mall)	Lychnis Chalcedonica	Viola cornuta	Hollyhocks	Retinispora filifera be-
Sweet Alyssum	Echeveria	Various Anemones	Helianthus multiflorus	side bays to walk above
California Privet Hedge	Zinnias	Various Veronica	Various Cannas	W and X
(about 16" high)	Japanese Irises, etc.	Various Dahlias	Various Spiraea	Sweet Alyssum
Anemones	California Privet Hedge	Peonies	Rudbeckia, Golden	Begonia Erfordii in W
Scarlet Sage	(Dwarf Box on sides	Cactus	Glow	Begonia Vesuvius in X
Sweet William	next to A, B, G, H)	Marigolds	Q and R	Sweet Alyssum
Snaphdragons, etc.	Sweet Alyssum	Delphinium	Dwarf Box	Y to Z
Dwarf Box Hedge	G and H	German and Spanish	Cigar Plant	Cigar Plant
(also at ends next to	Sweet Alyssum	Irises	Mixed Petunias	Ageratum
C, D, E, F)	Dwarf Box Hedge	Asclepias	Various Spiraea	Heliotrope
Sweet Alyssum	Peonies	Funkia	Various Roses	Vinca
C, D, E and F (from the	Gladiolus	Polemonium	Philadelphus	Tuberous-rooted Bego-
Mall)	Lilies	Spiraea filipendula	Climbing Roses and	nia
Sweet Alyssum	Verbena	Lilium speciosum	large flowering	Swainsona galegifolia
California Privet Hedge	African Marigolds	Anthemis	Clematis on wall	Along paths leading
Anemones	Lantana Californica	Achillea	S, T, U and V	from the gazebos to
Scarlet Sage	California Privet Hedge	Dragon's Head	Dwarf Box Border	the house
Phlox	next to Lower Ter-	Various Phlox	Silene	Stephanandra flexuosa
Annual Wall-flower	race Walk (Dwarf	Canterbury Bells	Verbenas	Daphne Cneorum
Oriental Poppies	Box at ends next to	Aster Novæ Angliæ	Honeysuckle	Rosa rugosa
Delphinium	C, D, E, F)	Gaillardia	Sweet William	Geraniums, etc.
Various Chinese Asters	Sweet Alyssum	Coreopsis	Rosa Wichuraiana	Rambler Roses on wall
Pentstemon	I, J, K, L, M, N, O	Aconitum	Spiraea arguta	against bowling
Dahlias	and P	Helenium	Aralia pentaphylla	green
Echinops	Dwarf Box	Boltonia asteroides	Standard Honeysuckle	
Helenium	Sedum	Boltonia latissuama	Crimson Ramblers, etc.	

contrast of the somber and the bright, of vivacity and rest; but the quandary has passed, and clear decision has brought the garden as it is, into being.

Let us mount the hill and view it with a closer eye. The carriage drive, as-

cending, passes the stables, and then the kitchen garden and greenhouses, enclosed by high cement walls. Arriving at the summit, it discloses the house and leads to a portecochère on the side farthest removed from the garden. The house was built long be-



THE GARDEN OF WELD FROM THE GROVE

fore the latter, and it is chiefly distinguished by virtue of its commanding situation. The ground falls steeply away from it in all directions but one, and in that, a short reach of lawn stretches toward another, enclosed, and called the "bowling green." Low stone walls here indicate a vestibule to the richer design beyond, and a few fruit trees scatter the sunlight over an easy and undulating area of turf, which otherwise would be a garish place wherein to rest on the shapely stone seats ranged along the boundary on either side. Beyond is a dense *pinetum*, or grove of conifers, and curving into the edge of it an exedra, equidistant from two trees behind, which gave the hint for its position. On a pedestal dividing the seat stands an ancient Roman terminal figure.

From this outdoor apartment, where fancy has been held in check upon subdued arrangements and colors, two walks lead through a grove to the garden beyond. These debouch upon terraces that overlook a realm of surpassing loveliness in the form of a square—of all shapes for gardens the oldest. Outside the walls a summer wind tosses the tops of the few trees; within is a reign of silence in a lap of flowers. The air of a new land plays upon ornaments of stone and marble, arrived age-worn from the service of Old World gardens to give majestic emphasis to the new. Those huge urns at the foot of the terrace steps below us have

come from the Ludovisi Garden in the Eternal City, and their mellow color and weather-beaten surfaces mock at the newness of "Weld's" staunch masonry reared to protect them and defy time as they themselves have defied it. Antique *termini* stand sentries to walks, and along the sides of these same footways of gray and finely broken stone, old columns, far-parted from the burdens they were made to bear, hold swinging garlands of vine. Massive flower jars, carved by Latin hands,

grace the stepping ascents of balustrades; and there in the center of a parapet is an old Venetian well-curb with an antique iron over-gear, ready to swing a pail into the shaft below, whence a former owner of the hill drew his only supply of water. That owner's name is now the name of the garden.

The terraces reached from the grove are terminated at the outer ends by gazebos. If permitted by a supercilious parrot, who

lords it from his perch under one of them, we may enter one of these pavilions and, turning a right angle, proceed at the same level as before along a broad, raised terrace, which is both a boundary of the garden and the verge of the hillside. These promenades, recalling the medieval pleasance, proclaim the rare site afar. Persons walking here are the garden's only sign of life from the vale below, while they view a distant panorama with the help of brass arrows, attached to the balustrade and pointing to Minor's, Boston, and



THE DESCENT TO THE GARDEN FROM THE GROVE

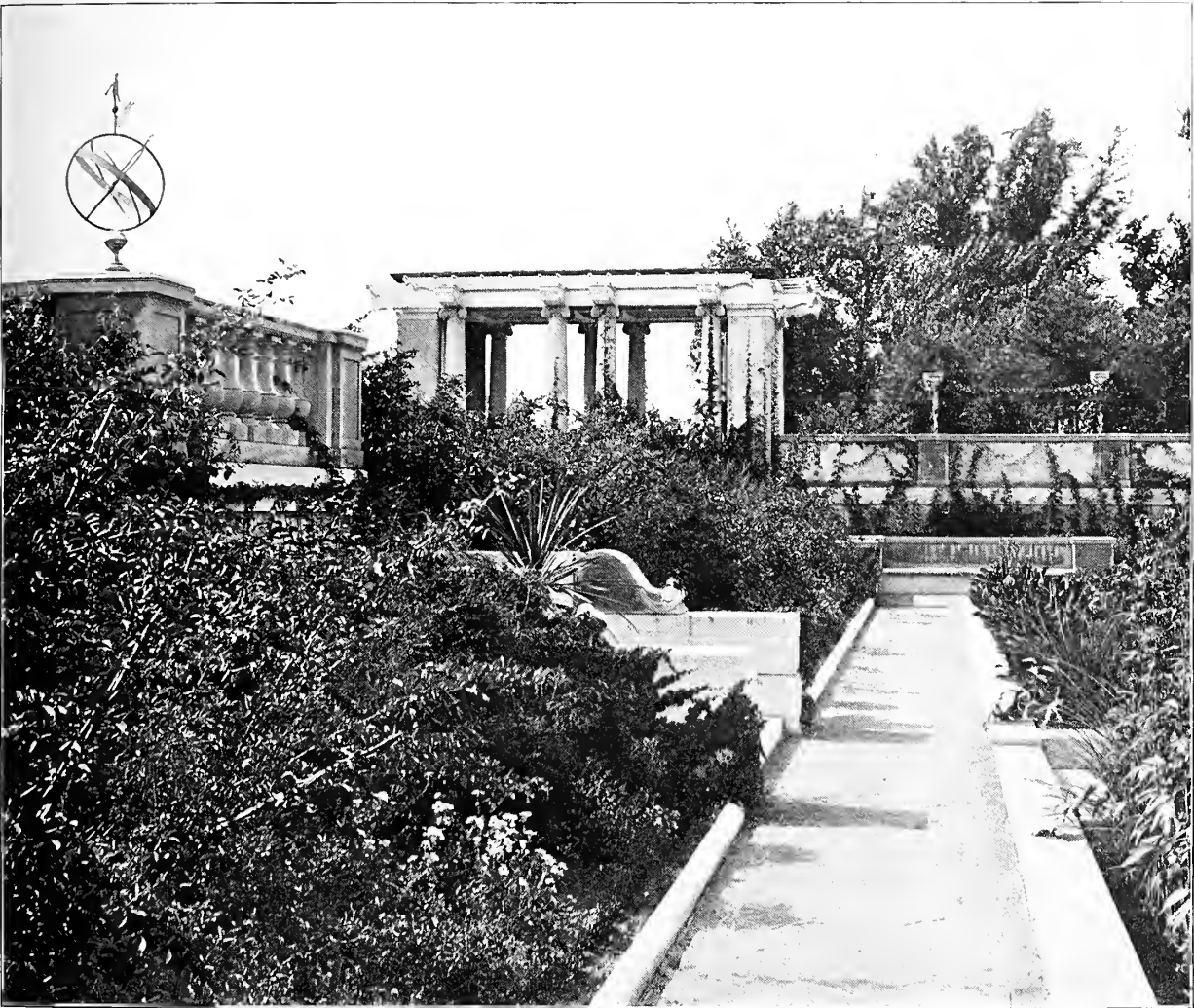


WITHIN A GAZEBO AT THE GARDEN OF WELD

the island lights, Roxbury, Standpipe, President Roads and Bunker Hill Monument.

But nearer at hand than these and screened by the grove from the house, the garden reigns in an isolation supreme. At the end distant from the house the walks make another turn and, after descending flights of steps to a second level, they unite under the pergola.

polite court of the flowers. The pergola is in the second level or "lower terrace," whose walks encompass the garden as did the first, and divide the sloping, flower-decked banks that make two opposite sides of the dressed enclosure. Three feet lower still lies the main level of the garden where large parterres, richly planted and colored,



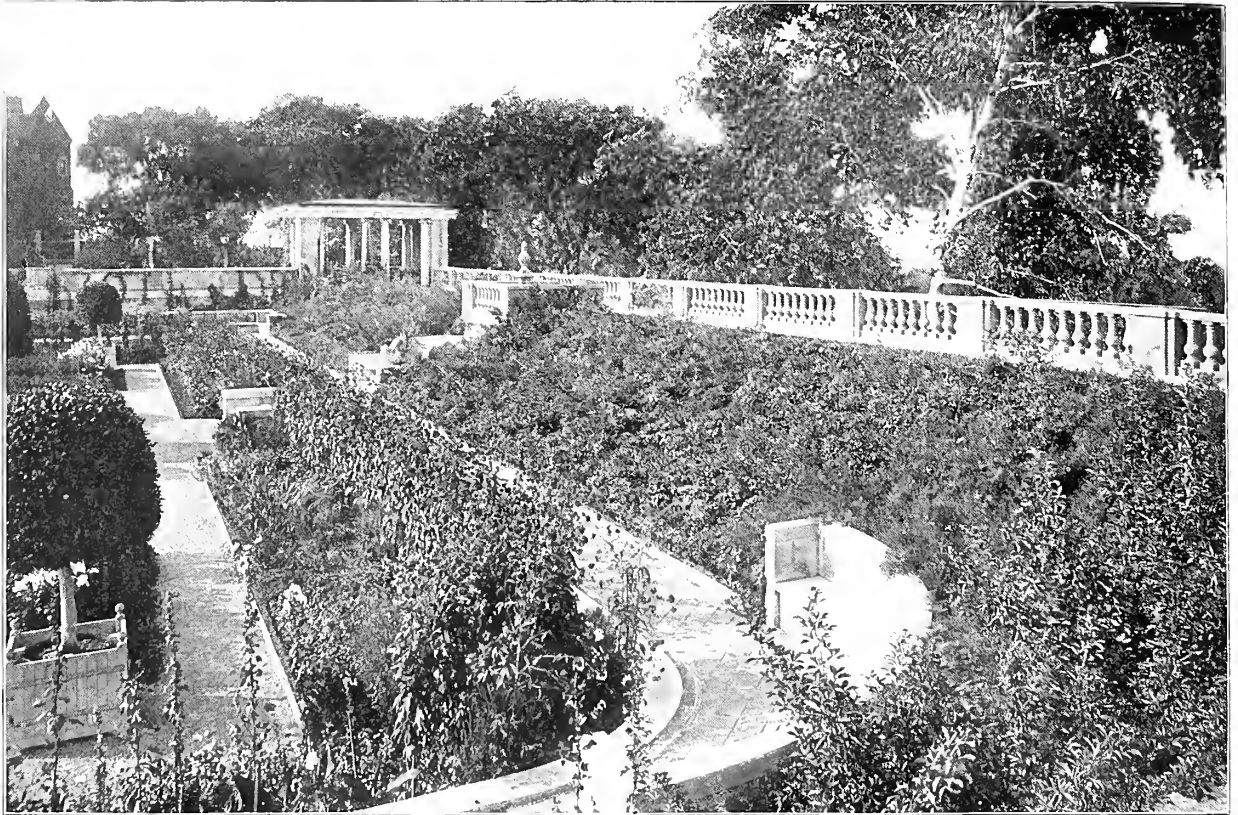
A WALK OF THE LOWER TERRACE

The ornament on the left, in a bay of the upper terrace, is an armillary sphere from an old English garden

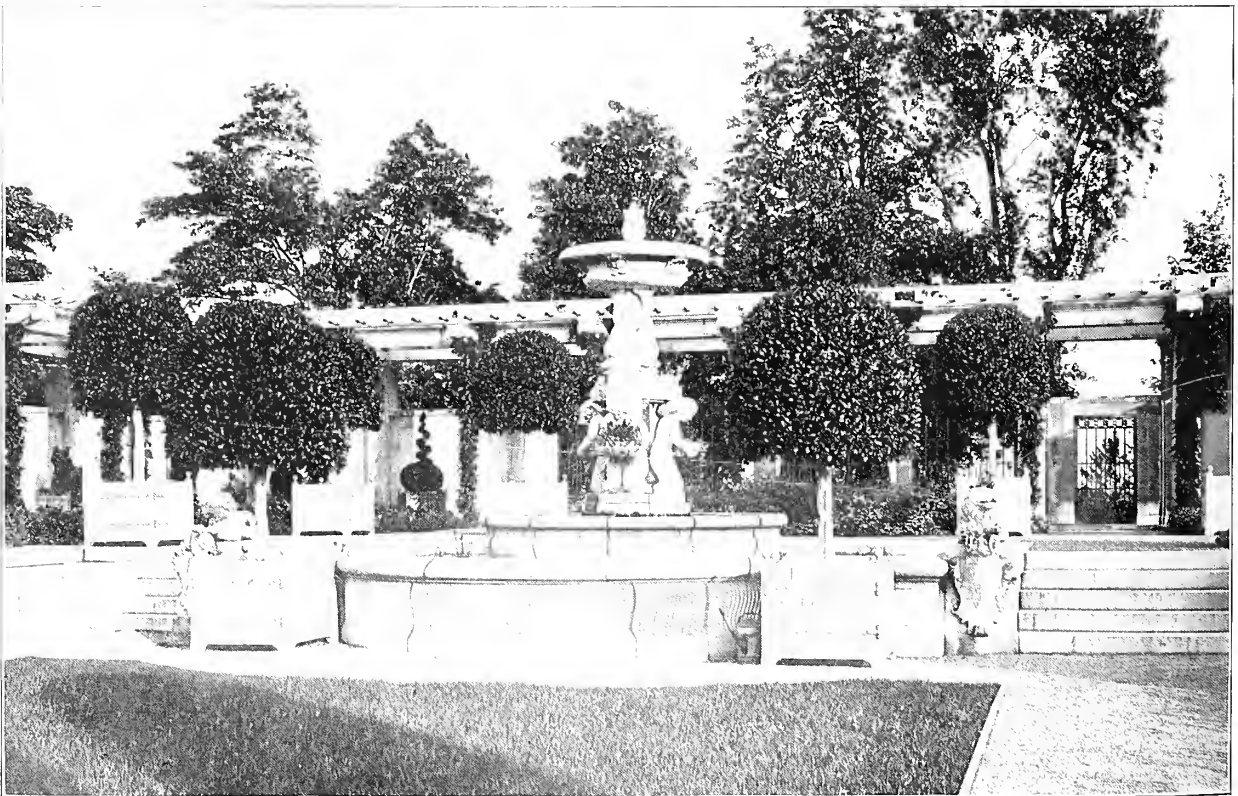
Within this the visitor pauses in the shade of vines overhead, and looking across a nearby sea of merry bulbous-rooted begonias, in full flower, he has before him a new view of the garden, the opposite of that seen from the grove. From this point the young conifers over there make a background to the fawn-colored and gray stonework below them withholding their wildness from the

surround on equal terms that vision of peace—the garden lawn.

It is an Italian garden, if anything in this country ever is or can be Italian, because the design relies for its effect upon architectural parts. Terraces embellish and protect, doing for it what earth banks nor flowers alone could never accomplish. Gazebo, pergola, the long lines of balustrade and parapet,



THE TWO TERRACES OF THE GARDEN



"THE CUPID FOUNTAIN"

stone seats, even the paneling of walls and the very mouldings thereon, all bespeak the Renaissance period, when Italy translated with characteristic refinement the earlier classic forms. The larger structures of the garden also relate to prototypes of that stage of architecture; the wall feature at the end of the "mall" recalls it, while from Florence "The Cupid Fountain," now at the opposite end of the carpet of grass, perfectly assents to a style so nearly akin to its own.

Only in the exuberant presence of flowers and the relation of the garden to the buildings of the estate are the traditions of the historic garden of Italy departed from. But "Weld" is a garden only, and its designer had no need to weave an old house into his new fabric or to include in his scheme the entire extent of his client's property. Such questions of broad landscape design as the dis-

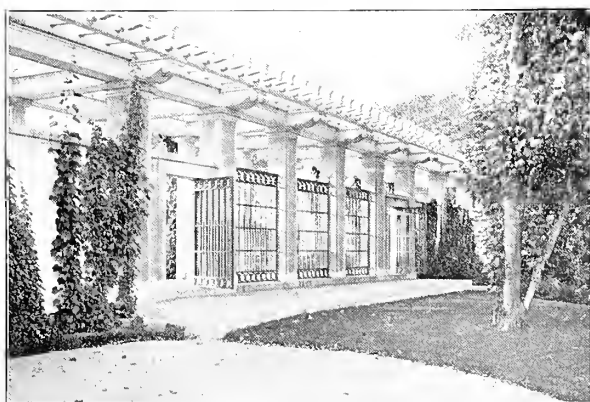
memberment of land, the preservation of long views, the use of woodland and the study of exposure, the peculiar situation of "Weld" reduced to a minimum. Such a geometric garden is a unit of itself, and being clearly outlined, as it is, it requires no ties to link it with the external landscape. A studied transition from the house is gained and proper approaches to the garden from

the lawn. With these, consideration of all else outside the garden area could cease. And now strongly and well built it lies, a completed sum of all those elements that belong to a beauty which age cannot diminish; by day, a smiling harmony of gray and delicate pink stone, silent beside tumultuous flowers; by night, when the electric lights have been turned on under the pergola and elsewhere, a scene of indescribable mystery and charm,—by whatever light, or hour, or season, Art's success and its frank avowal.

E. T.



THE PERGOLA FROM WITHIN

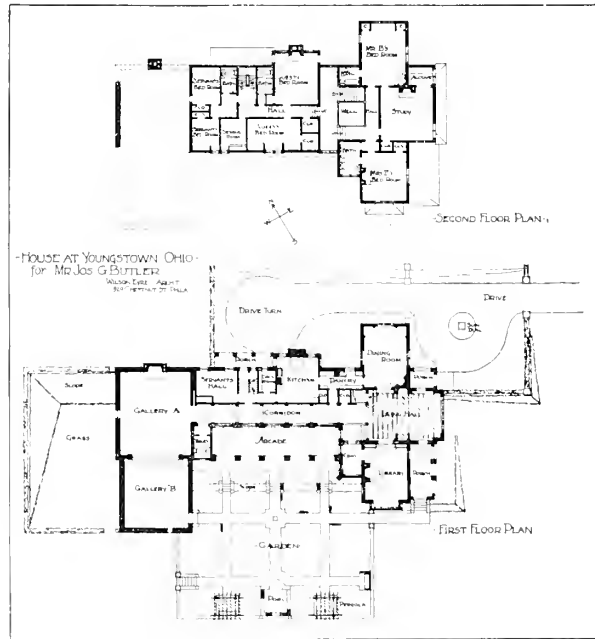


FROM WITHOUT THE PERGOLA

A DESIGN FOR A HOUSE AT YOUNGSTOWN, OHIO

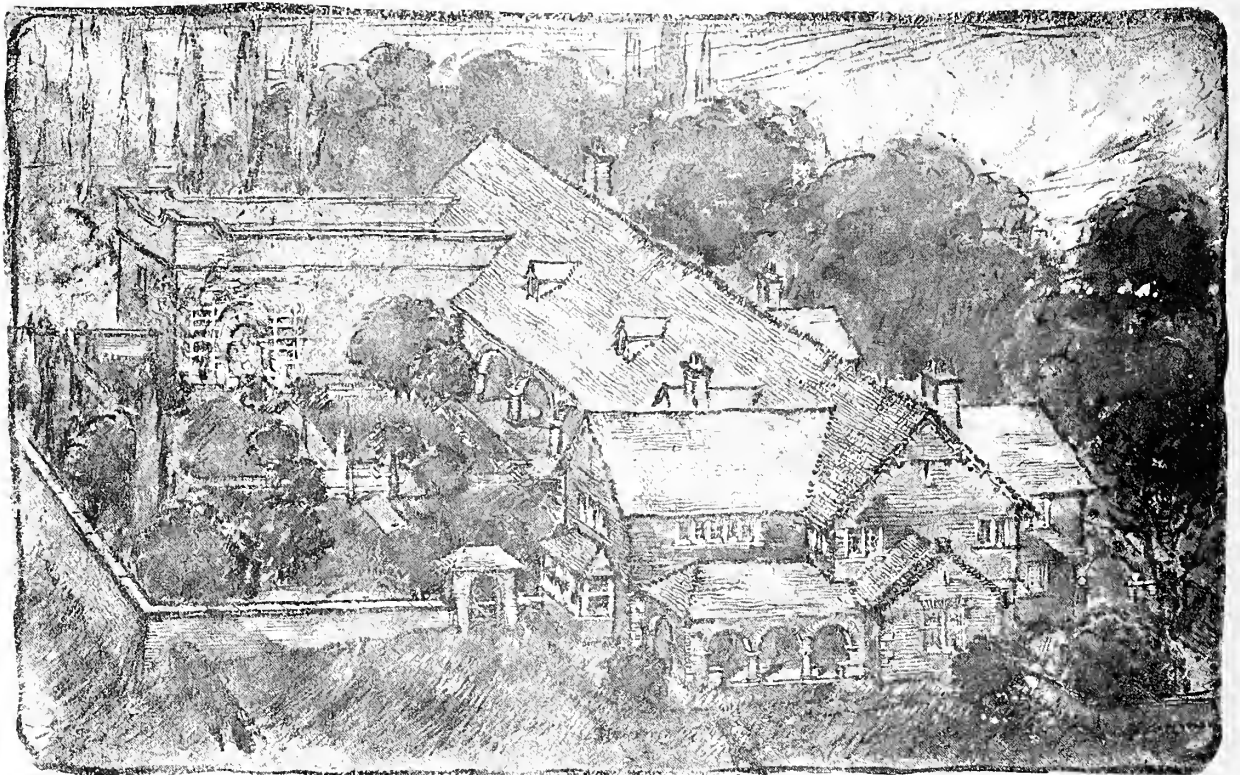
THE WORK OF WILSON EYRE, ARCHITECT

THIS design of picturesque and happily composed parts is intended for a town building-lot of considerable size. On one side the site is already bounded by an avenue of trees; and on the other, its downward slope continues at a considerable angle into the lawns of neighbors. This fall of the ground has given cause for a terrace, upheld by retaining walls, and enclosing a garden of simple geometric



THE PLAN

design with a tank in its center. A lawn a hundred feet in depth is to remain at the front of the house and an equal space at the rear. The arrangement of double entrance courts, one of which is devoted to the service portion of the house, is particularly ingenious; and the wing containing the art gallery has been made important in the exterior, the flat roof being suited to lighting by means of skylights.



THE PERSPECTIVE SKETCH

GARDEN ORNAMENTS OF POTTERY

By SAMUEL SWIFT

ITALY'S artistic creative force, in most of its manifestations long since spent, keeps in one of its humbler phases at least a remnant of its old-time power. As the source and inspiration of pottery used in landscape gardening, no other country can approach her; though the best days of the craft are past, the Italian influence, which helped to determine, three centuries ago, the shapes and colors and surfaces of French terra cotta and also of English, is now at work moulding the plastic products of the United States. Clearer proof could not be asked of the inherent reasonableness and beauty of the Italian oil and wine jars that for generations have lorded it over formal gardens. No style could impose itself so exclusively on the taste of even its own people unless it had some vital quality, some form or color intimately connected with its utilitarian function.

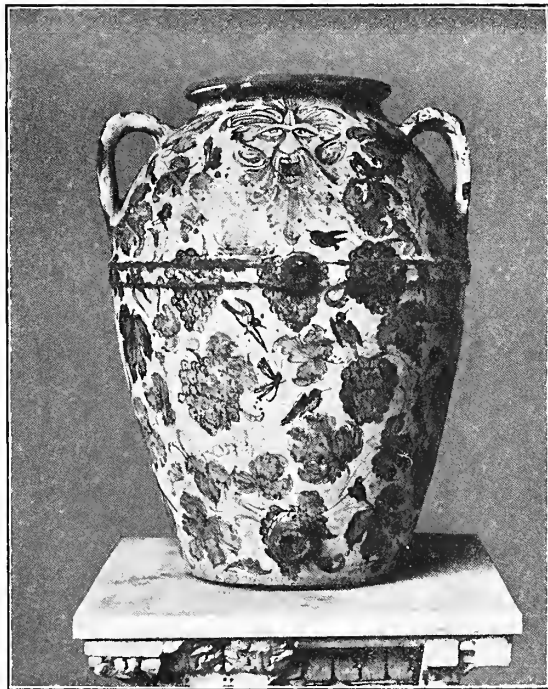
To have exerted a tension powerfully felt across the Atlantic, in a country only beginning to demand artistic settings for its outdoor life, is the signal achievement and probably the last important conquest of Italian garden pottery. In a previous article the dependence of American terra cotta makers upon the old and recent jars and bowls and vases of Italy was noted at some length. The domination of these styles in outdoor pottery is rooted in the fact that Italian gardening design was itself the model for that of other nations. It is mere history that from the spread of Rome's authority northward and westward over Europe, to the day

when Le Nôtre, having laid out Versailles, went to Italy and came back declaring he had learned nothing, the Latin formal garden has been at least a point of departure for other designers.

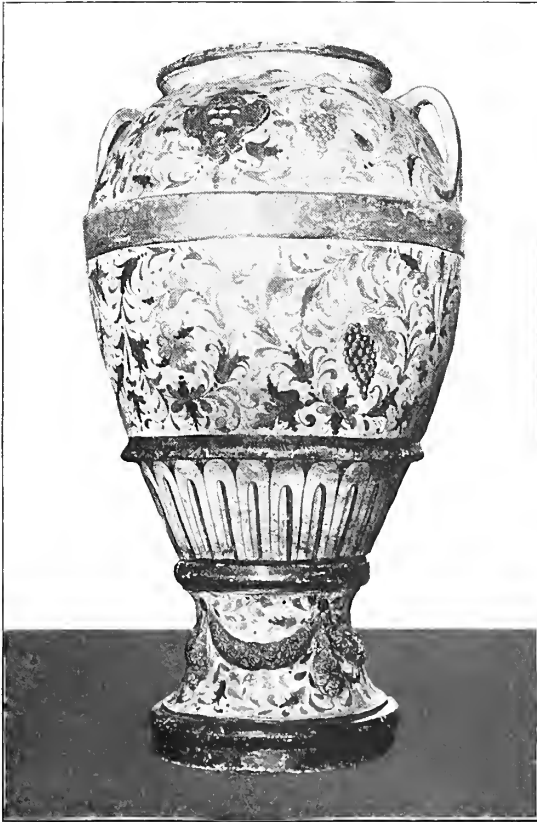
The styles of France and of England ultimately differentiated themselves, but the basic influence remained, while here in America, when one speaks of a garden as formal, he usually means that it is Italian. So transalpine landscape architects naturally turned to Italian pottery when they arranged such gardens, and the two have continued in close partnership. Unless the recent importations of Chinese garden ornaments, in pottery or porcelain, should incite an unexpected demand from architects and their clients, there will hardly be a serious disputant of the Italian ware's primacy for some time to come.

If American potters were more fully alive to their opportunities, fewer foreign jars would be needed here. The situation is

easily made clear by the experience of a New York landscape architect who within a year has brought in, for his own use, over one hundred wine and oil jars from Italy. These jars are made by hand and they are cheap. In Florence they cost from three to five francs, and they can be landed here at a total cost of from twelve to fourteen dollars apiece, including allowance for breakage. For duplicating such jars a well-known pottery, not far from New York, asked not less than twenty dollars



ITALIAN DECORATED OIL JAR
From the Glaenzer Garden



ITALIAN DECORATED OIL JAR

From the H. D. Gardiner Gallery

apiece, in any quantity, a large price for fac-similes of simple originals. Since few American potters work wholly by hand, even in carrying out their own designs, home products have too often the look of being machine-made.

In the hill districts of Italy peasant farmers and vineyard owners produce in some communal kiln ten or a dozen big jars apiece every season, before the olives or grapes are ripe. Clays are abundant and wood suitable for barrels or kegs is scarce. The kilns are fired with trimmings from the vines and other small fuel, and the jars are usually left unglazed. They show, moreover, in contour and texture, the dexterous but not too sophisticated handling they have received. Every one, in fact, has an individuality, which in the large commercial potteries of this country is the last thing to be sought. After their contents have been sold these vessels find their way to dealers in Florence and elsewhere, from whom they are bought with avidity by American and English landscape gardeners. They are unpretentious in form and usually both unglazed and undecorated, the color being that of dull red earth.

Not many of these jars are on sale in this country. The next-best modern Italian jars are those made at large potteries—there are some near Naples and more in other districts—in which much of the finishing, at least, is done by hand. Representative jars of this sort are imported by the Rosary Flower Company, in New York, among others, and are quoted at upwards of twenty dollars.

A step farther away from the simple ideal is taken in decorated jars, whose surface has been painted in strong colors to show foliage, flowers, fruit or fanciful figures, the paint being glazed over to secure permanence. Sometimes these vases have pottery standards, upon which they are set. If the man with the paint brush has exercised due restraint (and self-denial is not easy for him) the effect of such a jar may be highly decorative. Such are the two pictured here, one from the Glaenzer Garden in New York, the other from the art rooms of H. D. Gardiner, of the same city. The decorative pot is less easily fitted into the scheme of a garden than the unadorned terra cotta vessel. In any but a place more or less protected, as a veranda or court, such a jar gives the hint of being too precious,



AN OLD GARDEN VASE FROM ROME

From the H. D. Gardiner Gallery

too fragile, too ornate for outdoor use.

Besides being employed as finials on gate posts, as wall ornaments and as accents of a design, special uses for jars of simple texture are often discoverable. In a garden near Bernardsville, N. J., that of Mrs. Archibald Alexander, the landscape architect, Mr. Daniel W. Langton, has partially imbedded one of them on a hillside, to receive through a buried pipe, introduced at its base, the water from a near-by fountain. The pot is so placed that the overflow runs down its body, forming a film that flashes back the sunlight. This is but one of the numerous occasional functions that the hardy oil or wine jar of contemporary craftsmanship may fill.

These Italian jars, then, have been the main dependence of the designers of formal gardens, aside from the stone ornaments discussed in a previous paper of this series. But they by no means exhaust Italy's resources in pottery for outdoor service. Old pieces of terra cotta are constantly being brought to this country, such as the long-handled specimen from

Rome, secured for the H. D. Gardiner galleries. The attenuated shape is stronger than it looks, despite the apparently perilous construction. The spreading of the roots of the handles into long fingers that clasp the body of the vase is worth noting.

Of a consistency like cement, and a gray color that recalls the same substance are three large and very old oil jars found in Southern Italy, now the property of Mr. Stanford White. They are ornamented with encircling bands, and seem to have been partly imbedded in the earth. The full

swelling shapes, with the narrow bases, suggest that they were intended to be buried up to the lowest band, which in each example is widened out to form carrying lugs.

The decoration is purely geometrical. In two of the jars the unit of design for the ornamented bands is a diagonal, like the main vein of a chestnut leaf, from whose upper side run vertical lines to the edge of the band, while from the lower side of the diagonal start horizontal lines to meet the verticals of the adjoining space. While

the freedom and irregularity of the outline and texture of the jars are noticeable, this bit of decoration is quite inflexible and in several cases the units overlap. It is as though the design had been roughly impressed in the soft clay with a raised mould, instead of being cut out, every line separately, by a hand tool. This detracts from the elasticity of the whole only when closely examined, as its scale is comparatively small. The case is worth citing—perhaps the designer expected his work to be judged only by its general aspect,

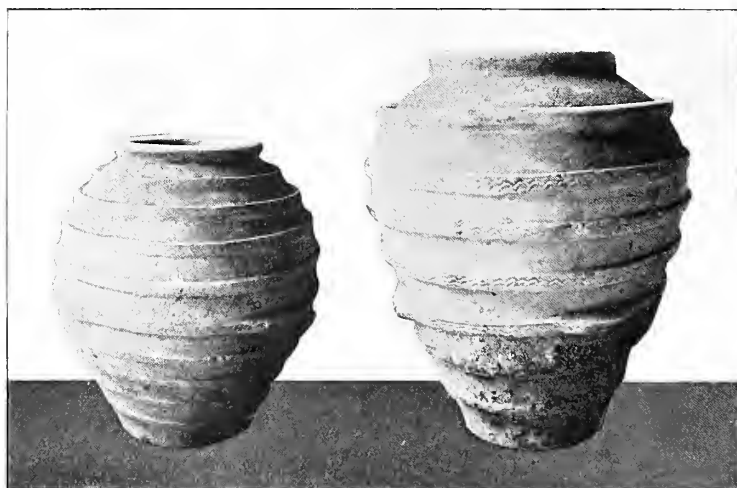
and thought it a waste of time to draw out these little channels by the laborious one-at-a-time process. Perhaps he deemed it as unnecessary as would the late Anton Mauve to have filled the broadly painted faces of his Dutch shepherds with microscopic detail—at the proper distance, one gets quite enough to define fully the painter's impression.

Another species of Italian garden ornament, found in this country, is the terra cotta cast taken from a stone original. Venetian lions and other figures, besides the ordinary jars, bowls, and basins, are thus



A TERRA COTTA REPRODUCTION OF
VENETIAN LIONS

From the Tiffany Studios



OLD SPANISH GARDEN VASES

Owned by Stanford White, Esq.

transferred from one material to the other, and the results are sometimes worth while, sometimes trivial, depending on the quality of the piece taken as a model and on the care with which the cast is made. Too often, the reproduction is simply a copy instead of a facsimile. The illustration shows one of the better sort. It is done in white terra cotta after a Venetian marble original, and is to be used as a pedestal for a sculptured figure or for some other important ornament. It comes from the Tiffany Studios.

Old Spanish jars are occasionally found in the American market and usually they are glazed. A few manufacturing potteries are at work in Catalonia and at Seville, Valladolid, Valencia, and elsewhere, but so far as their products are known here, they are not particularly distinguished. A consciousness of the machine blights much of the garden and conservatory ware sent over; its green glazes are often opaque and the outlines want freedom.

England, with all its Staffordshire and Devonshire potteries, has done little to develop garden jars. France's preoccupation with fine porcelains and the proneness of French orange growers to use wooden boxes instead of clay pots for their trees, help to explain the neglect of the simple jar or bowl as a home-produced garden adornment. Germany sends nothing of the kind here, nor does any

other European nation not already mentioned.

It is now to China that one may hopefully turn—hopefully, because much admirable antique porcelain and pottery suitable for garden use is already here, and known to at least the enlightened few, and because, besides the modern ware based on old patterns, also on the American market in some quantity, there is a store of Chinese vessels to be found in this country, modern, hand-made, durable, single colored, and miraculously cheap, only awaiting discovery by architects and garden makers.

The splendid heritage of old Chinese garden ware has been curiously neglected by American designers. Inherently, is there any reason why a formal garden in this country, if not specifically Italian, should not be decorated with Chinese ware as properly as with Italian jars, if the examples be wisely chosen? See that the Chinese vessel be not too fragile, and that the barrel-shaped garden seat bear a discernible relation in color and form to its proposed surroundings; thus the demands of simple esthetics and of architectural principles are satisfied. Must you have an Oriental garden, with its complex system of bridges and of nicely adjusted stones, its miniature lake; must you provide a setting, historically accurate, for blue and white fish bowls and reticulated jardinières that offer tempting outlines and interesting surfaces to the architect seeking effects? Is not America the land, above all others, in which judicious eclecticism ought to rule?



OLD CHINESE FISH BOWLS

Of the Kang-He Period, 1661-1722

Of the Ming Period, XV Century

From the Art House of Mr. Thomas B. Clarke

Italian ornaments are beautiful; so are Chinese, and the latter have the charm of freshness, so far as American gardens go. It may be said that the spirit of outdoor decoration in this country does not favor closeness of detail, and that the monochromatic style is preferable. But the best of these old Chinese porcelains and potteries are carefully attuned, as it were, each to a dominating note of color, with which all the components of the chord, or color scheme, are in harmony. At a distance the effect is of one simple hue. As one draws near, the masses begin to separate themselves, and the details come out, but in none of the good specimens is the sonority of the general effect weakened by too many colors, or by fretfulness of decorative pattern.

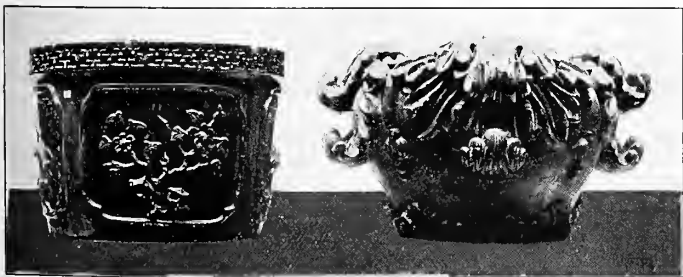
Moreover, for the purposes of this article, the formal garden, whose adornment is under consideration, is to be taken as any arrangement of outdoor factors resulting in harmony and good balance. It need not be a completely developed example of Italian or French or English design; it will, on the other hand, include the numerous instances around cities like Philadelphia and Boston of small gardens laid out with a heed for vistas and for the best employment of the natural beauties of the site. "House and Garden" has described and illustrated enough of these modest yet personal gardens to make the type familiar, and it is in them that Chinese porcelain or pottery ought to find a special welcome. There is



OLD CHINESE GARDEN SEATS
Of the Ming Period, XV Century *Of the K'ia-K'ing Period, 1795-1820*
From the Art House of Mr. Thomas B. Clarke

no advocacy here of heterodoxy for its own sake, no thought of foisting an Oriental style of garden adornment upon house and grounds arranged in the grand manner of a Latin nation. But not every garden builder has the privilege of working on a great scale. Oftener than not a style more intimate than monumental is easily preferable. For small country places, for grounds in which a distinctively American freedom is discernible, Chinese porcelains or pottery might often replace Italian ware—the dwelling need not be a pagoda to keep them in countenance.

Chinese garden seats, especially, are useful as well as decorative. The old ones, of course, are best in shape and color, but the modern products are not without attractiveness. Hardly ought one to expect today, however, such quiet potency of design as relics of the Ming period, covering fifteenth and sixteenth century pieces, can show. One may fairly revel in the unity and directness of specimens at the art rooms of Thomas B. Clarke in New York. The keg-shaped garden seat with the peacock as the chief motive of its pierced or reticulated middle section—the architectural rule of basement, principal mass and cap holds good here—is full of significant detail, which subordinates itself to the total effect, and its plain, bluish black ends seem as interesting, almost, as the masterly middle portion. And



OLD PEKIN POTTERY

With green body and yellow splash glaze *With green body and yellow leaf forms*
From the Art House of Mr. Thomas B. Clarke

the color, dominated by a rich, deep, resonant greenish blue, is curiously puissant. The little knobs like rivet heads, called "pearls," help to complete a moving ensemble. After the main impression has been taken in, one notes that the peacocks are of eggplant color, and the large asters quite light in tone. Also, the

presence of the "dog-foo" heads in relief is observed. Could not art works of this caliber find a place in an American garden without demoralizing it, provided they could exclude other styles?

These garden seats are meant to be sat upon, though Caucasian folk might find them somewhat lacking in comfort. They have the good qualities of being portable and of a stolid indifference to rain. Their strength is ample. In shape, the usual form is that of a small barrel, closed at the top, but they may take the four-sided design of another example from Mr. Clarke's collection, a piece of white porcelain of the Kea-King period (1795-1820) with an elephant in white relief against a raised blue, shield-shaped, panel. This is a straightforward design, and eloquent withal. The illustration shows the interesting texture of the blue panel, and the virile modeling in relief of the phoenix birds on the upper panel,



JARDINIÈRE AND GARDEN SEAT A PORCELAIN FISH BOWL
XIII Century work; old rice color Of the Ming Period; blue and white
From the Art House of Mr. Thomas B. Clarke

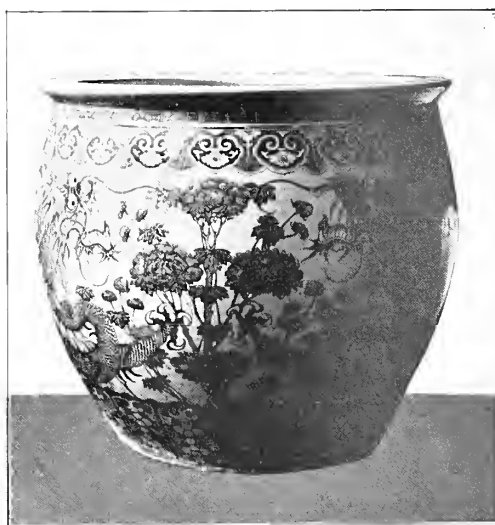
also the leaf forms around the foot. Beside these, the double garden seat and the jardinière pedestal in old rice color (a dull straw tint), woven like rattan, seems to carry less meaning, but it has a quiet poise that counts. Inside the seat, and in its plant holder, have been placed tin cylinders in which shrubs

may be rooted. The combined height of these two is 24 inches. The first garden seat is 14 inches tall and 11½ in diameter.

Deep bowls, once used for taming gold fish, make capital pots for plants, to which purpose, indeed, they are now turned in China itself, European glass bowls being employed for the fish. The two Ming bowls shown here are of good size and thick walls, one being 19 inches high and of 22 inches diameter and the other 15 inches deep and 28 inches across.

The decorations, in blue, of squirming fish or of dragons, moving among water plants, are realistic and well composed, having the boldness and masculinity of style that marked the vigorous Ming epoch. Smaller and more limited in application is a hexagonal blue and white bowl of the Kang-He period (1661-1722), with landscape and legendary figures as decorations.

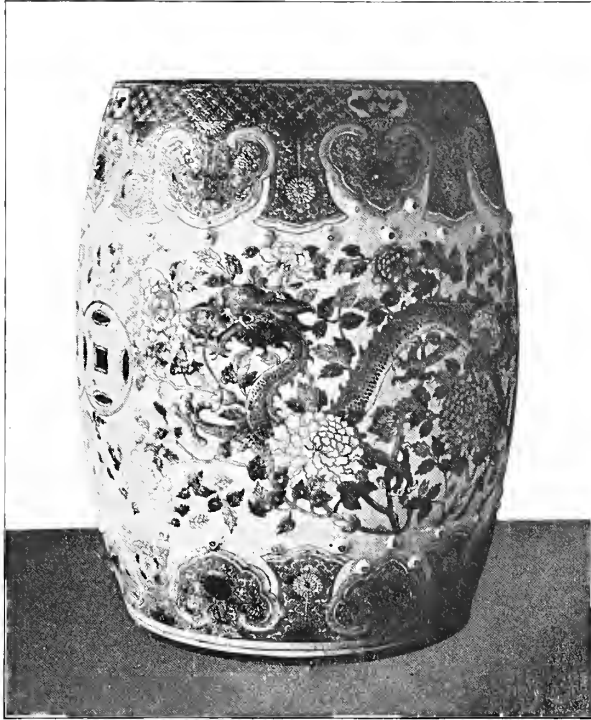
Old Chinese pottery has also a claim on the attention of garden de-



MODERN BLUE AND WHITE CHINESE
 PORCELAIN BOWL
From the Art Rooms of Long Sang Ti

signers, as well as porcelain. The four-sided green jar shown here, with its yellow splashes and its plum-colored floral decoration in relief, is a modest example, while a striking specimen is the yellow bowl that seems to have anticipated the *Art Nouveau* of today. In shape, it is a free version of a column capital, the yellow leaf forms being used to bold decorative purpose. In comparing it with work of the *Art Nouveau* manner, note that under all the turbulence of shape there is a structural principle apparent, and that, unlike certain extreme phases of the experimental style mentioned, this sixteenth century Pekin bowl has coherence and significance, despite its florid character. This unusual piece is 13 inches tall by 20 in diameter.

These old Chinese products possess a dignity and power not at the beck and call of contemporary craftsmen. Little that is new is attempted nowadays in China, potters being content to copy and modify antique patterns. Look, for instance, at the large garden seat from the art rooms of Y. Fujita & Co., in New York, with its ground of robin's egg blue, its handsome dragon, ravishing the



MODERN CHINESE GARDEN SEAT OF PORCELAIN
From the Art Rooms of Y. Fujita & Co.

peonies, and its bountiful supply of small subordinate factors. This is an excellent specimen of recent Chinese garden ware, in porcelain, but it lacks, even in the illustration, the rugged force, the close knit unity of the older pieces. In China, as elsewhere, the arts have all suffered from a modern refinement of means, a subdivision of effects too subtle for any but the rare masters—such a painter as Whistler, for instance—to make full use of.

The other side of the comparison must take into account the great difference in price. This Ta-Kwong garden seat, dating back not more than two generations, is obtainable for thirty-five dollars, while the antique ones may cost ten or twelve times that sum. To continue a rapid glance at recent Chinese garden ornaments, a “dog-foo” or “sky-lion” pedestal, holding a large, separate bowl for plants, is purchasable for seventy-five dollars. The combined height is 37 inches.

Far less worthy than these is a rough, showy pottery found only in the cheap Chinese shops, coarse in style and without distinction of any good sort. Garden seats of this ware, which come in straw colors and



MODERN CHINESE BOWL FOR PLANTS WITH
“DOG-FOO” PEDESTAL

From the Art Rooms of Y. Fujita & Co.

greens, sell as low as six dollars, but would be expensive at any price. The Nanking porcelain garden seats, which fetch about sixty dollars, are much better worth the money. Nanking, in fact, was once a famous depot for this ware, and boasted a porcelain tower, built in the fifteenth century, that stood until destroyed fifty years ago.

Modern blue and white porcelain bowls cost from ninety to one hundred and fifty or two hundred dollars, and, like the best Chinese ware, are said to be proof against the American climate. The specimen from the art rooms of Lông Sang Ti, in New York, has a capital decorative motive, a male and a female dragon being about to devour some peonies, which in China are symbols of richness. The border at the top is a conventionalized version of clouds. Much of this ware now comes from Canton.

Harking back for a moment to the older pieces, it is worth noting that Korean pottery of the seventeenth century, in splash brown glaze, is to be had reasonably. At the Fujita art rooms the specimen illustrated herewith is quoted at sixty-five dollars. This is surely

of garden stature, physically and artistically.

Leaving the recognized varieties of Chinese garden pottery, the designer seeking for novel and effective jars and bowls of Oriental make will find them in the Chinese quarter of nearly any large American city. He will seek in vain for them on the front shelves full of ordinary cheap ornamented ware manufactured for a guileless and uninformed Caucasian public. Probably the intelligent Chinaman in charge of the shop

will try to sell him a teacup. By close questioning and personal search, the buyer may come upon the shop's storeroom, where, out of dirty surroundings, he may rescue a bowl of heavy pottery, used for bringing preserved oranges or fish or pickles to this country from China. Grocery and provision shops offer the best chance for pieces large enough for garden ornaments.

No encouragement may be expected from the puzzled shopmen, who look with mild pity and often scarcely disguised amusement upon the American buyer who wants a jar of jellied fruit not for its contents but for the vessel itself. And let not the searcher be dissuaded by an unpromising exterior. The writer spied in a Chinese grocery in Pell street, New York, a jar like the smaller of the two illustrated here; it was in the window, and was half full of some Oriental food product not inviting to American eyes or nostrils. The jar was covered with a thick coat of white paint, and a rattan basket-work holder was fastened around it, with two heavy handles. Persistent queries impelled a Chinaman to lead the way through

a long passage to a stuffy back room, in which raw meat, boxes and barrels, dusty rubbish, a litter of kittens, a plentiful family of spiders and sundry vessels of large size were at once conspicuous. Here were found, among others, the two heavy jars shown in the illustrations.

The smaller one, with the thick rim, was full of strong waters, whose odor clung to the hard glazed interior until after many subsequent washings. The original contents,



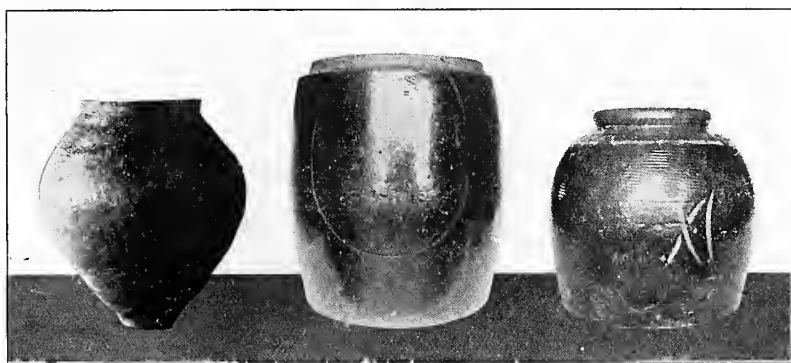
MODERN CHINESE JARDINIÈRE WITH
FIGURES IN RELIEF

From the Tyndale & Mitchell Collection

preserved fruit, had deposited brown ridges on the neck, and the paint had been rubbed off in one or two spots, revealing a coarse glazed surface of brownish gray with a suggestion of green. The large barrel-shaped jar had been a flour receptacle in the shop, but its glossy brown surface was plainly seen. Several of these jars were cracked, but the one bought was sound throughout, as its vibratory answer to tappings declared. For the large one, the Chinese grocer asked two dollars, and for the smaller, fifty cents. The former sum finally secured both. Ordinary scrubbing brought the large pot into fit condition for indoors, but the smaller one needed many soakings and a drastic cleaning with varnish removers to clear its surface of paint.

The smaller jar is about 12 inches high by nearly 12 inches in diameter. The collar is some 7 inches in diameter, and the clay

wall is over a half inch thick. The shape is a trifle squat, perhaps, but the personal touch of the potter is constantly evident—in the irregularities of an unstudied outline, in small imperfections of the surface, under the glaze, and in a seam that nearly throttles the neck. Horizontal marking, which may have been produced by the pressure of a wicker holder against the clay before it had dried, and vertical marking on the neck, offer the sole decoration, and these are doubtless accidental. The large brown jar has a horse-shoe-shaped mark incised on one side, concave to the top, and there is a chamfered edge, made to receive a lid. This larger vessel is almost 19 inches tall, with a diameter of 16 inches, and a width at the top of 12. Either would serve for plants in a garden, or for purely decorative use. They came from Canton.



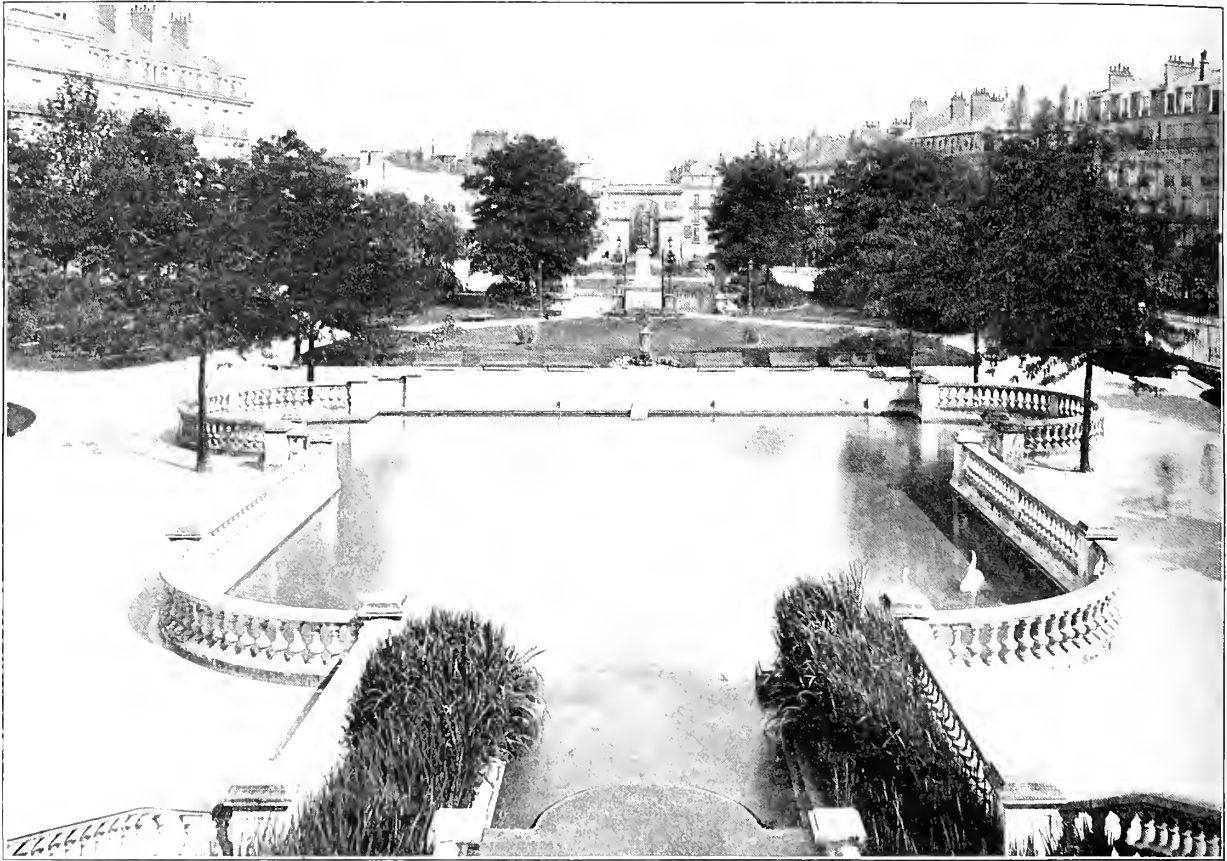
MODERN
PRESERVE JAR
From Chinese Grocery Shop

OLD COREAN JAR
*From the Art Rooms of
Y. Fujita & Co.*

MODERN
PROVISION JUG
From Chinese Grocery Shop

THE PLACE DARCY, named after an engineer who constructed its two reservoirs and public fountains, is one of the most attractive parts of the city of Dijon, and bears an interesting relation to the street plan. The grounds, which are also called the *Promenade du Château d'Eau*, are the shape of a trapezoid, and the monumental arrangement of basins and stairways is directly on the axis of an important street named the *Rue de la Liberté*. The archway of the *Porte Guillaume* marks the end of the street where it reaches the square, and

on either side of the latter the thoroughfare diverges and continues in front of solid blocks of high-class dwellings and shops. In the midst of grass plots between the *Porte* and the iron gateway to the park is a shaft surmounted by a bronze statue of Rude by the sculptor, Tournois. By reference to the illustration on page 124, it will be noticed that this work of art marks the vista from the park into the city, and the case is not altogether without suggestion as to the placing of similar civic ornaments in the cities of America.



THE TREATMENT OF A CITY SQUARE IN FRANCE

THE PLACE DARCY AT DIJON

(See page 123)

THE GARDENS OF THE VILLA CORSINI

AT CASTELLO, NEAR FLORENCE, ITALY

By B. C. JENNINGS-BRAMLY

THE beautiful villa at Castello, now the property of Prince Corsini, was originally built for one of the Strozzi family. The plan of the house, the style of the courtyard in its original proportions, and some of the old stone windows on the ground floor, all prove that it was built in the fifteenth century. As far back as 1460 it is known to have belonged to the Rinieri, when it was called the *Lepre dei Rinieri*. This odd

name of *Lepre* (hare) was also that of the family, one of whom met with a tragic end in 1538, when he and several other Florentine citizens were beheaded as rebels under Cosimo, First Grand Duke of Tuscany. The villa passed through many hands until it was bought in 1618 by Cosimo II. dei Medici, from a Marchesa Malaspina. Being close to the two royal villas of

Petraia and Castello, it was bought with the intention of adding to the restricted accommodation of these two palaces at times when the whole court migrated there.

It remained in possession of the Medici only thirty-two years. In 1650 it was bought by Piero Cervieri, who in his turn sold it to the Jesuits in 1665. The order parted with it in 1672 to the Lanfredini, who increased the estate by buying adjoining land from the Medici, and eventually in 1698 sold it

to the Corsini, in whose possession it has remained ever since.

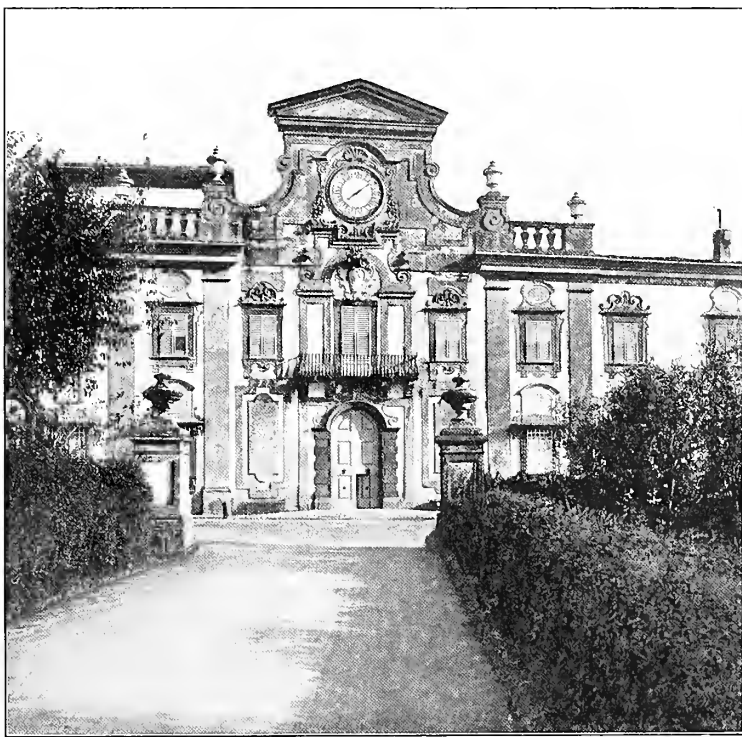
Until it became the property of this family the house consisted of the *cortile* or courtyard, and the buildings to the north, which face the ilex wood. In shape the *cortile* remains what it was, a quadrangle with an open cloister running round three of its sides, but the light Ionic columns that once supported it have been replaced by heavy pilasters built in brick and faced,

like the rest of the house, with a coat of plaster. A terrace, possibly roofed over, ran around the three open sides of the *cortile* on the first floor. This terrace is now incorporated in the house and forms the passage connecting the old part with the new.

The ilex wood and the *vivajo* or large water reservoir existed before the Corsini

bought the villa, for Vasari, in his life of Tribolo, mentions a statue of a river god pouring water here into a stone basin ornamented with lions' heads. The statue and basin exist, but are no longer together. Vasari also mentions a fountain with another statue by Tribolo which from his description must have been very similar to the celebrated "Mannikin" at Brussels. Of this no trace remains.

In 1698, when bought by the Corsini, the villa was not only enlarged but gen-



THE ENTRANCE FROM THE PUBLIC ROAD



THE PRINCIPAL FAÇADE OF THE VILLA CORSINI

erally altered in appearance, to suit the taste of the period. In all probability the architect employed was the same Ferri who designed the left wing and the front, facing the river, of the Palazzo Corsini on the Lungarno in Florence.

At Castello the façade was altered to what it now is, and the great hall, the staircase leading from the *cortile* and the rooms above were added, forming what is now the south wing of the house. The gardens also were laid out at this time and the steps and fountain in the ilex wood made their appearance soon after.

In the house, the proportions of the hall are so peculiar that they require excusing. Sixty-four feet long, it is only 27 feet wide and 40 feet high. It seems that the wife of Marchese Filippo Corsini (he who bought the villa and for whom Ferri designed the alterations) was so extraordinarily stout, although barely thirty years old, that everything was sacrificed to the one object of mak-



WITHIN THE CORTILE

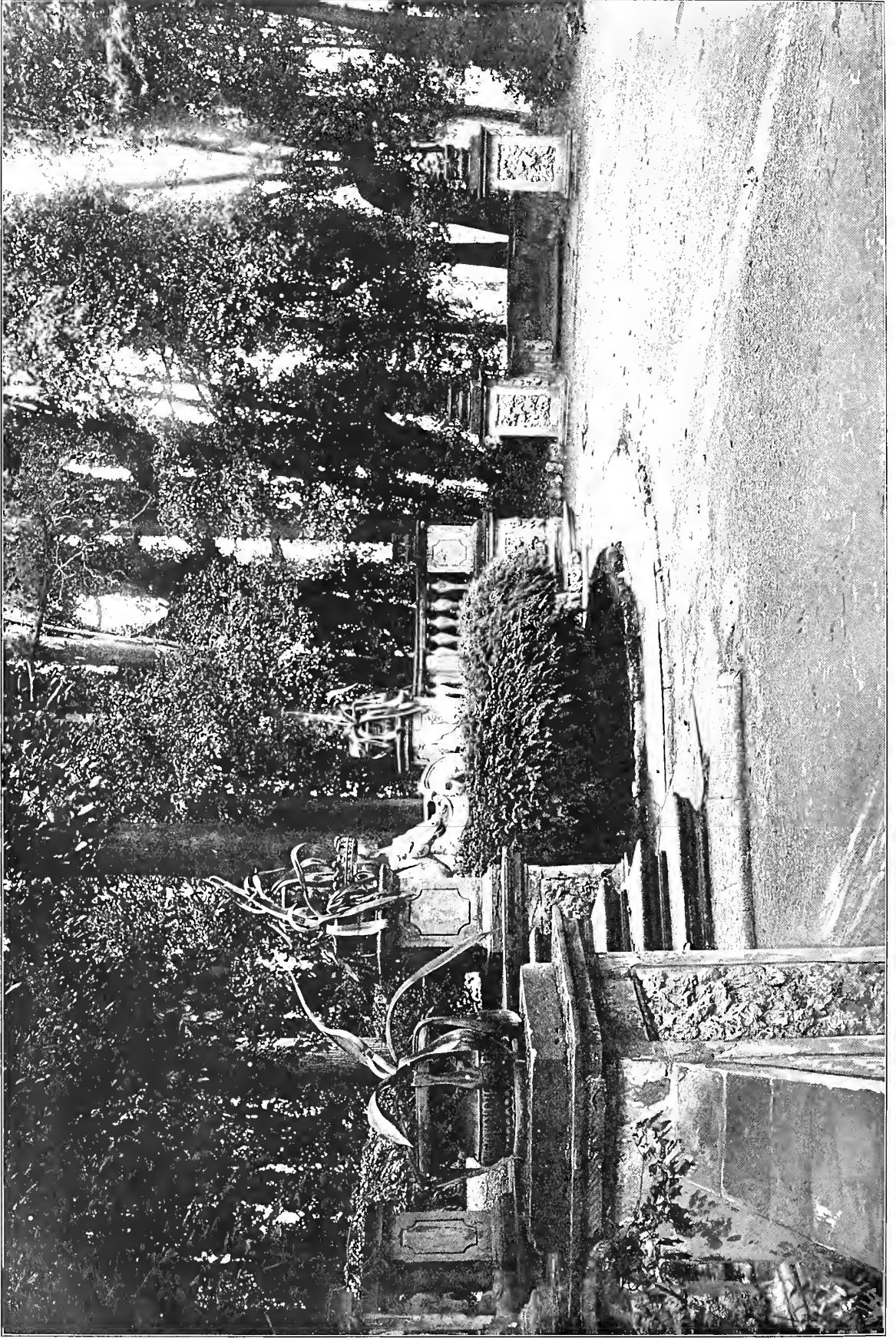


THE VILLA FROM THE ILEX AVENUE



A CORNER SHELTERED BY THE LEMON HOUSE

ing the room as cool as possible. It has only one narrow outside wall, the one that looks over the garden to the south, and every possible contrivance of windows opening into passages above and of ventilators in the floor were resorted to in order to attain this object and certainly with success. There is still in the house a portrait of this Marchesa Corsini painted when she was thirty-six, which confirms the tradition of her enormous size. On the ceiling of this hall, Gherardini, the well-known artist, painted the arms of the family. The shield is supported and surrounded by robust, eighteenth century angels and cherubs; some blowing trumpets, others struggling with heavy draperies, all working very hard and showing a considerable amount of pink arm and leg. In 1780 the Roman painter Conestabili decorated the walls of the same hall with views, more or less fanciful, of ruins in the neighborhood of Rome. In the same year some of the rooms were refurnished, and at the beginning of the



THE FOUNTAIN IN THE WOOD AT THE VILLA CORSINI

last century one, on the ground floor of the old part of the house, was turned into a theatre, which still exists.

The road that passes the front of the villa is public, but the architect who planned the façade has succeeded in making a good approach by throwing back the low wall of the *podere* opposite and placing two pilasters where the road to Quinto commences, just facing the front door of the villa. The road that runs past the house from south to north leads to the larger of the two royal villas, that of "Petraia," some fifteen hundred yards higher up the hill.

In the *cortile* there are two great gates, opposite each other, one opening on the road, the other on to the garden and a broad carriage drive which, after passing between lemon trees and flower beds, runs through a dense avenue of ilexes, which meet overhead, and reaches the stable 225 yards further on.

The flower garden on this, the east, side extends as far as the commencement of the ilex avenue. From this point a low ornamental wall curves on each side towards the house, and built into it are stone seats. Pedestals carrying stone tazzas rise from the wall on each side of the seats, and in the center of each semicircle stands a stone goddess, her divine features worn by the sun and rain of nearly two centuries, still posing with affected grace over fountains and lemon trees.

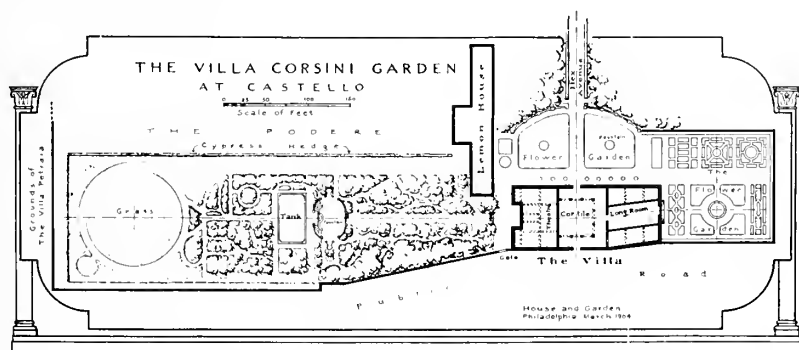
To the north, the garden does not extend beyond the line of the house. A wall separates it from the *podere*. Beyond and against this wall runs a long lemon house, empty in summer, for the huge pots are then carried out and placed on stone pedestals some ten feet apart all along the line of flower beds. Gardenias and jasmine in pots grow to a large size, but these are also put in the house in winter. In September rows upon rows of chrysanthemums in pots

are being prepared for the autumn, the bulbs are already planted in trays and pots, ready to be put under glass later on. The gardener of Villa Corsini has given special attention to the culture of ornamental cabbages. These are planted out in September, and, as young plants, have nothing peculiar to recommend them; but by the winter the leaves have acquired all sorts of delicate shades of pink, violet, gray, blue and pale green, and have curled themselves into all sorts of fanciful shapes. They are very useful as decoration in a town house, for they last well.

The flower garden runs around two sides of the villa, upon the east and the south. Some old vines of white grapes run along the length of the eastern façade, between the first and second-storey windows, hanging their bunches out of reach of either. Besides the vines, white roses, mimosa, wistaria and other plants and creepers cover the walls. Oleanders of every shade, from white to pink, from pink to dark purple red, grow in the beds or in pots placed along the walls. The flowers are at their best in spring and early summer, for the great heat of August burns up everything. However much the garden is watered, by evening the leaves are drooping and the flowers faded.

But the peculiar feature of the Villa Corsini is its ilex wood to the north of the house. The contrast on a hot summer's day between the burning, glaring sunlight of the garden and the somber shade of the wood is delightful. As soon as you have stepped into it you seem to live in some garden once painted by Watteau and peopled by him with pretty playful groups of men and women who had no more serious business in life

than that of looking graceful and smiling sweetly at each other. The dark shade of the ilexes, the somber green of the ivy, the gray stone of the low, wide



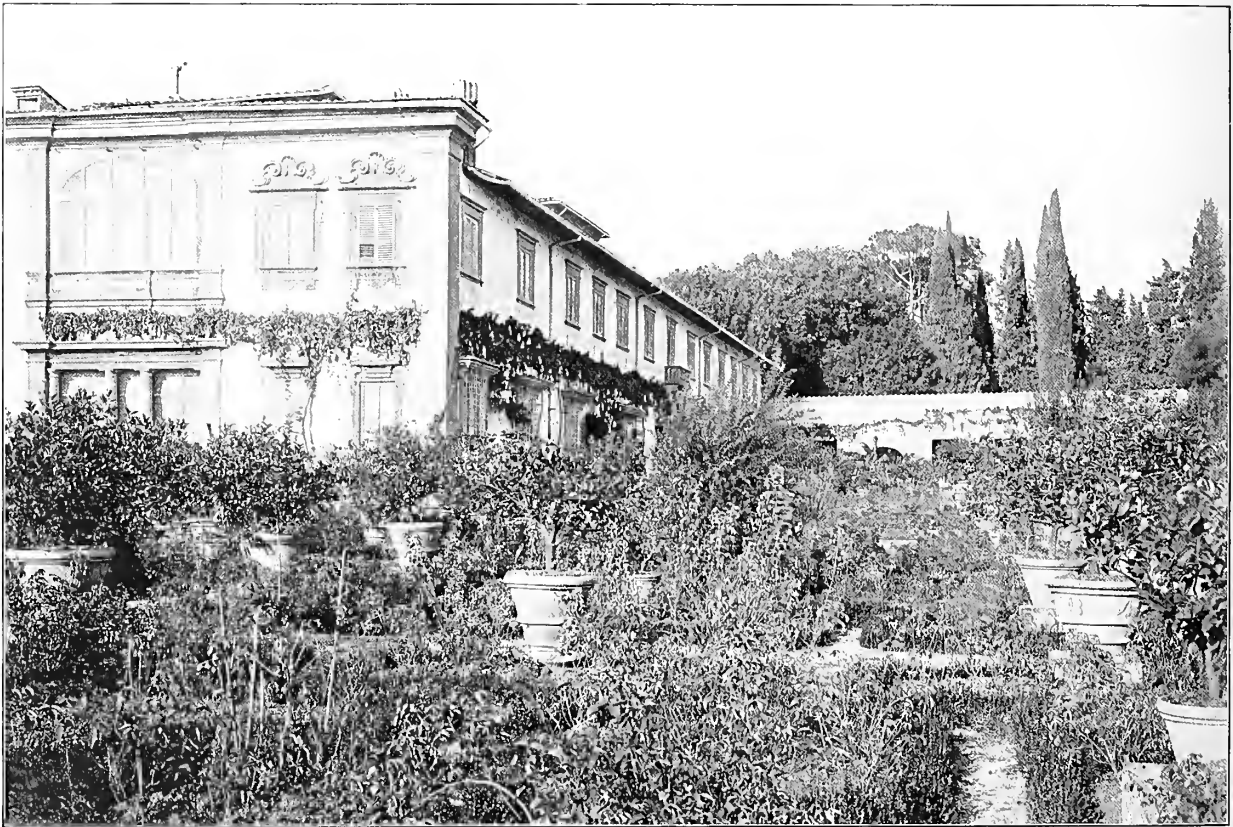
THE PLAN OF THE VILLA AND GROUNDS
Especially measured and drawn for House and Garden

steps that lead here and there from terrace to terrace, the stone seats, the balustrades, the winding paths leading back to where they came from, just long enough to give two playful lovers time for a light-hearted declaration—all these things are there, but the pretty ladies and attentive youths have vanished, and the silent wood seems to be listening for the echo of laughter heard long ago. Now, the only sound that breaks the silence of the hot summer day is the soothing trickle of the water as it runs into the fountain and, over-

cement, its edge covered with rock-work grown over with ivy and periwinkles.

Further on we come upon the missing River God perched desolate in a *rocaille* niche against a bit of wall, all that remains of the first enclosure before the Lanfredini enlarged the property. The statue faces the central path, twenty feet from the *vivajo*.

Behind the wall there is a circular grass plot surrounded by small horse-chestnuts, then bushes, a row of tall cypresses, and lastly the wall that separates the grounds



IN THE MIDST OF THE FLOWER GARDENS

flowing, drips into the basin below through the fringe of maidenhair fern growing on its rim. The fountain is backed by a stone ornament, carved in fanciful flourishes and curves, surmounted by a coronet, below which a horse's head and neck stretch out over the fountain, and it is from the mouth of the horse that the water flows.

A flight of five low steps lead up on each side to the higher level above the fountain and to the *vivajo* mentioned by Vasari. No longer adorned by Tribolo's River God, it is merely a square tank built of stone and

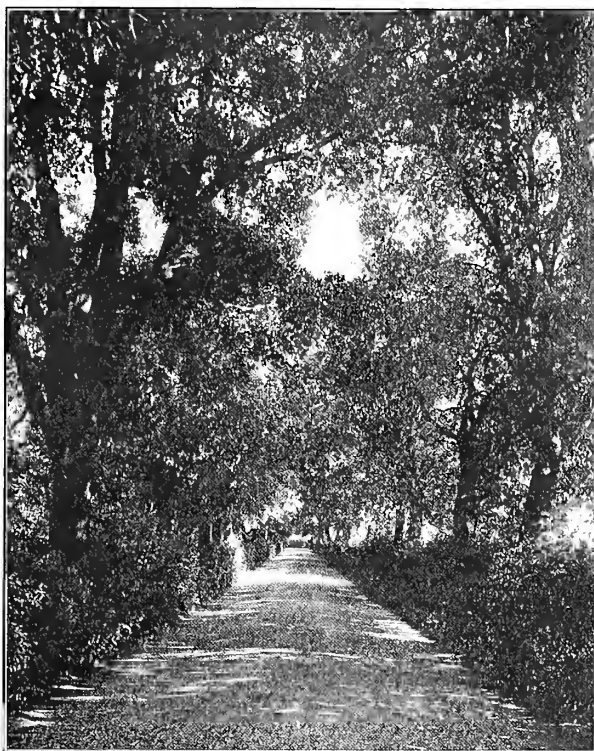
of the Villa Corsini from those of Petraia.

Of the history of the villa, that portion most likely to interest American and English readers relates to the period during which it was inhabited by Robert Dudley, son of Elizabeth's favorite, the Earl of Leicester. Born in 1573, he left England in 1605, never to return, disgusted by the injustice of a decision of the Star Chamber pronouncing him illegitimate.

The Villa of Castello must have been lent to him for life sometime after 1620, for in 1618 he was still at Pisa. Despite the



THE RIVER GOD BY TRIBOLO



THE MAIN AVENUE OF THE WOOD

favor shown him by the court of Tuscany, his life was one of disappointment. The title of Duke of Northumberland, granted him in 1620 by the Emperor Ferdinand II., can scarcely have compensated him for the slur cast upon him by an English court. His domestic troubles, too, were heavy, although his marriage with Elizabeth Southwell seems to have been a happy one. In 1638 he lost his eldest son, of whom he speaks with great affection, contrasting him with his second son, Don Carlo, who gave him nothing but trouble. The climax was reached when the latter broke into the villa and stole three hundred ducats' worth of silver plate. One of Dudley's letters, preserved in the Medicean archives, thus describes the theft:

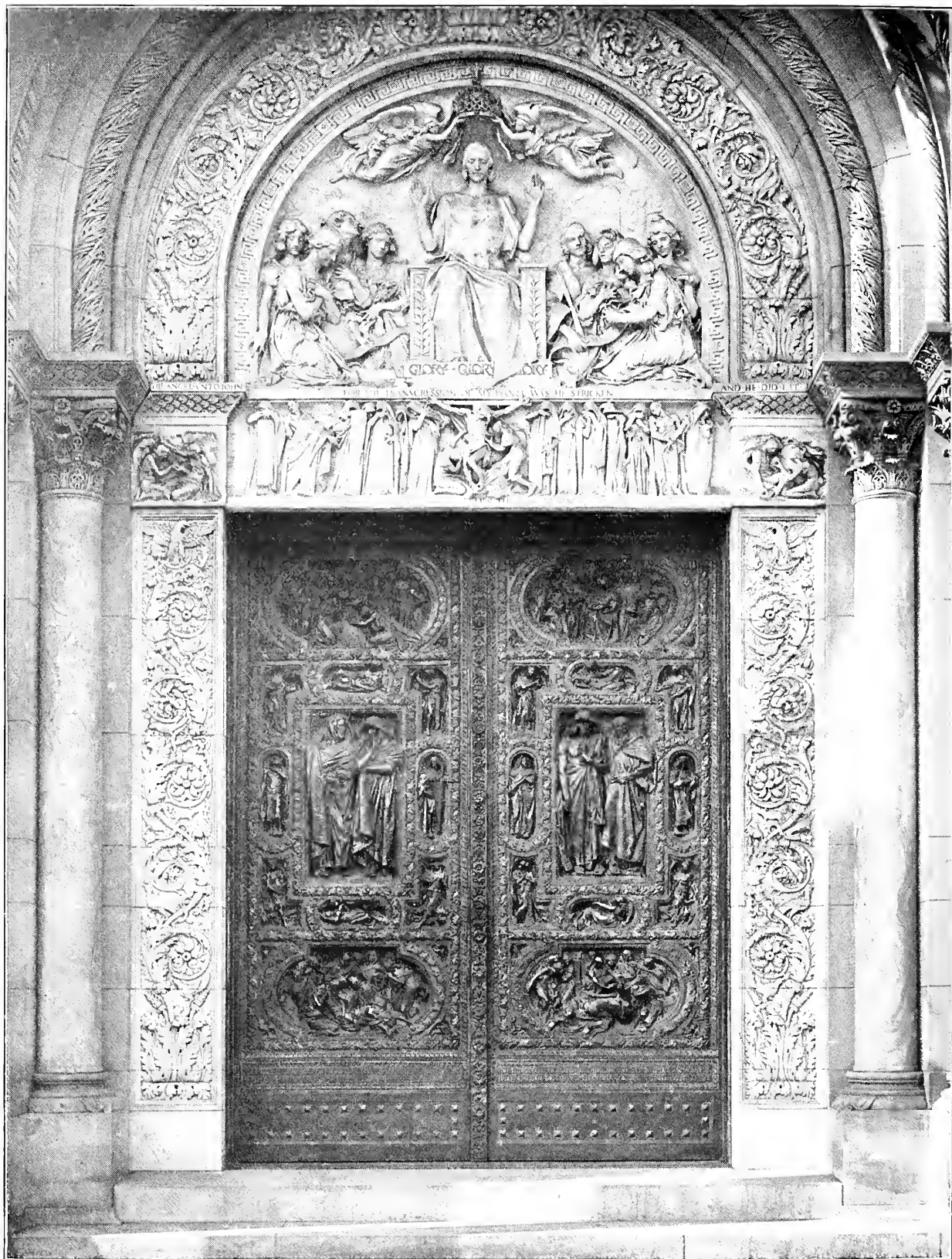
"I have received your excellency's letter in answer to mine concerning Don Carlo. Not having heard anything of him for some time, many hoped he was doing better, but this very silence made me fear the worst, and when I went to mass last Sunday, having at that time but one servant in the house to go with me, I left express orders with the old woman who remained behind to lock all the doors, so that he could not have got in without employing a petard. But now I find

this woman left all open on purpose that he might come in; and he was hidden in a ditch close by and was told as soon as I had started for Boldrone to hear mass, it being Sunday. I consider the worst part of his offence is that he should have committed this robbery in a palace of his highness."

Other letters follow and through them we can trace Don Carlo's stormy career. In a letter of the latter to his brother Ambrogio, he says, "Tell him (their father) that to treat his sons in Italy as the English treat theirs is to ruin them." He signs himself Don Carlo, Conte di Varuiche, in which title it is difficult to recognize that of Earl of Warwick, but so it was.

In 1649 Robert Dudley, Duke of Northumberland died and the villa returned to the possession of the Medici, who sold it the year after. We know that forty-eight years later the Corsini bought it.

Pages might be filled with the long line of their illustrious names. As one of the great Florentine families, who in olden time were among the chief upholders of the Republic, in modern times the staunchest supporters of the Royal House of Savoy, their history belongs to that of Italy and can be read in many of its most interesting pages.



THE NEW CENTRAL DOORWAY OF ST. BARTHOLOMEW'S

Daniel C. French and Andrew O'Connor, Sculptors

THE NEW ENTRANCES OF ST. BARTHOLOMEW'S CHURCH

MADISON AVENUE, NEW YORK CITY

SELDOM have the kindred arts of sculpture and architecture been more happily mated than in the recently completed portal of St. Bartholomew's Church in New York. Though the general scheme of the entrances, as seen in the finished work, was in reality an afterthought, the whole harmonizes almost as though the plan had been conceived in its proper order, and the total effect is undeniably impressive.

The starting point was the decision to honor the memory of the late Cornelius Vanderbilt by a gift from his widow and children of three pairs of bronze doors. Four sculptors were commissioned to do these, and soon afterward came the order for carved high reliefs in the tympanum above each doorway. As the doors progressed it was made clear that they would quite outshine their portals, and, indeed, that the whole façade of the church, a Romanesque building in brown hewn stone, decorated with a course of alternating red and white blocks around the openings, would present an incongruous aspect when the sculptors' work was applied to it. With these conditions facing them, Messrs. McKim, Mead & White, to whom the task was entrusted, devised the comprehensive and impressive ensemble shown in the illustration on the next page. A screen, or outer wall, 28 feet high and extending the whole width of the church on Madison Avenue (75 feet) was added; the three entrances were connected by a colonnade, with recessed panels and twenty-four columns; the arches were increased in depth and provided with ornamented archivolts; a small frieze panel, carved in relief, was placed on the lintel, over each pair of doors; and most important of all, perhaps, two large frieze panels, forming the entablatures of the columns, were provided, to connect the principal archivolt with its subordinates.

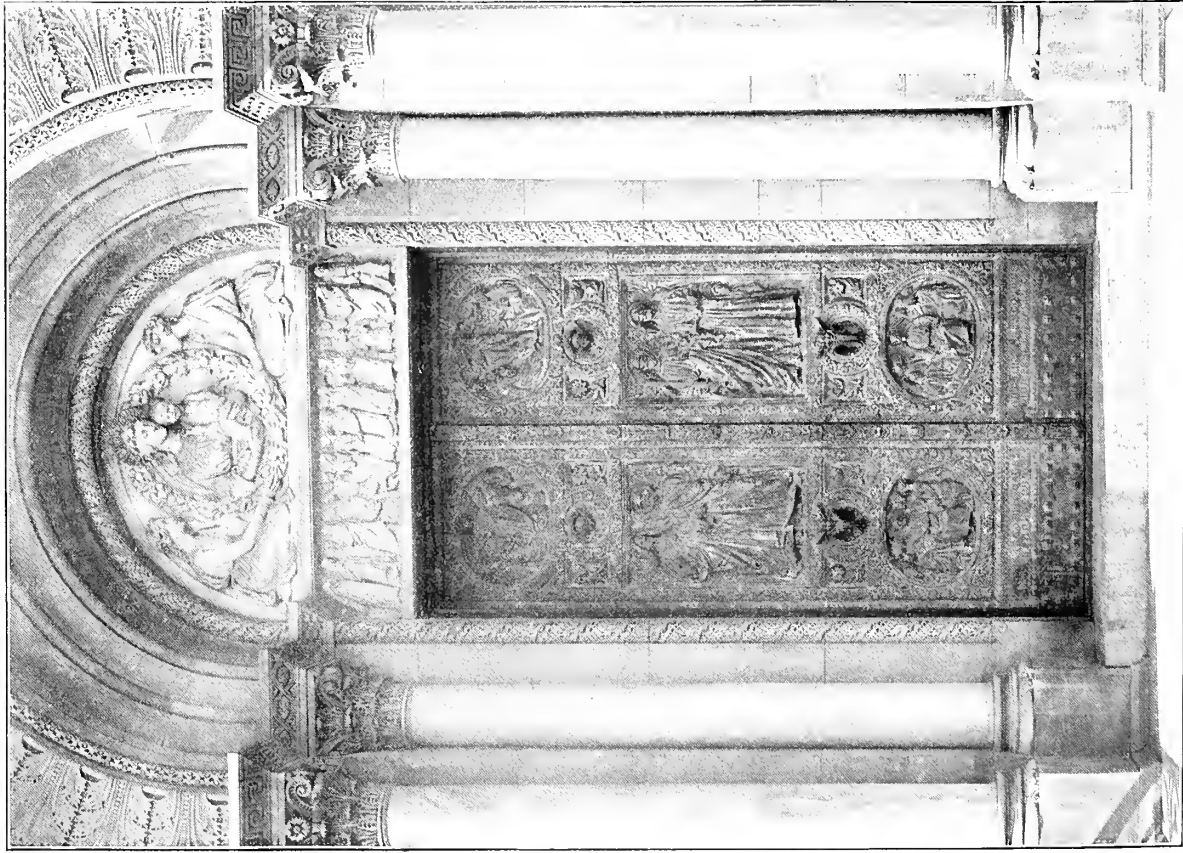
This necessitated slight modifications of the sculptors' designs. For example, the

lintels over the doors were all increased in height, especially those on the narrower doors, in order to get a better proportion between the doors and the tympanums, and also to strengthen the appearance of the lintel itself. The narrower doors are still taller than the central ones, though less than at first planned. Their dimensions are 11 feet 3 inches high by 6 feet wide. The central pair of doors is 11 feet high and 8 feet 4 inches wide.

In carrying out this scheme, the French Romanesque style has been used, and the church porch of St.-Gilles, in Southern France, has been taken as a basis. The adaptation is richer, with an extra column in each main group, but the idea is essentially the same. A resemblance is also in evidence to St. Trophime, at Arles, but the other is more direct.

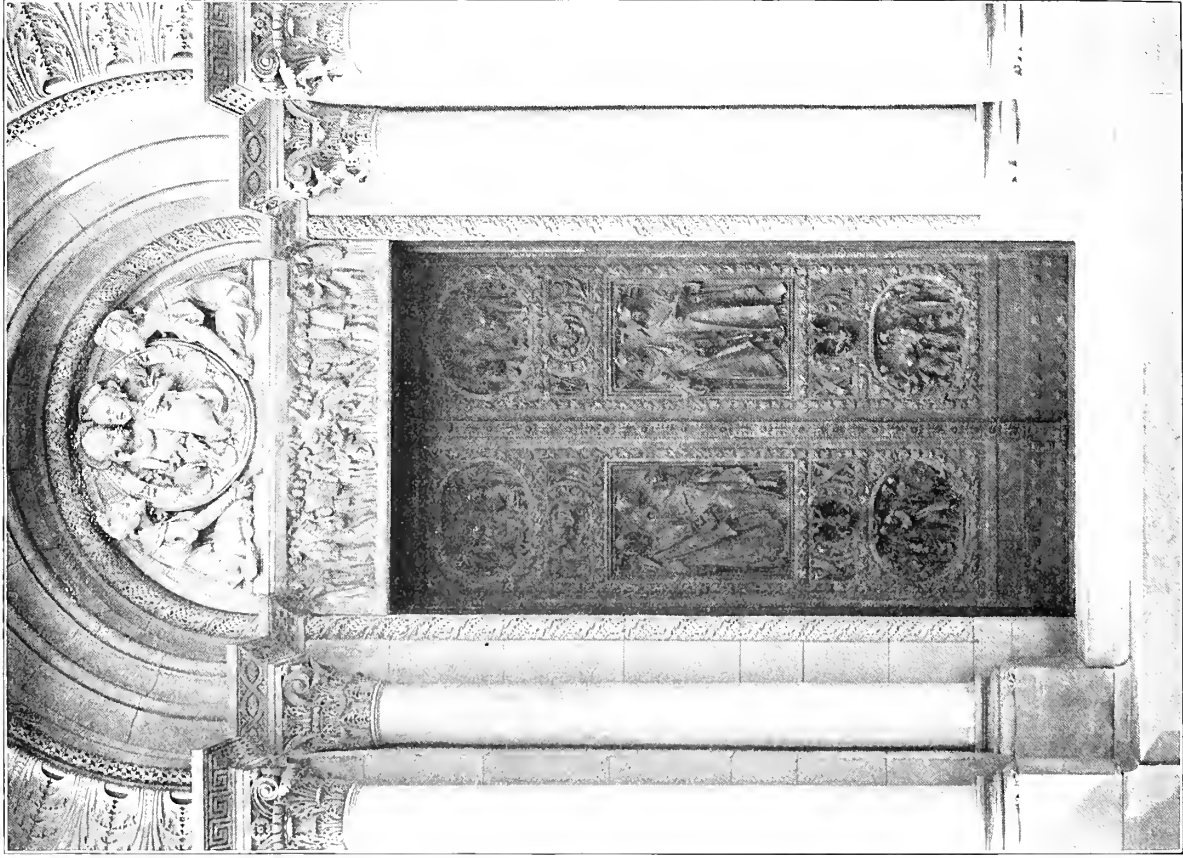
The materials used are Cippolino marble (bluish white), for the columns; Numidian marble, stained a sort of mauve, for the wainscoting of the recessed panels; Alps greenstone for the panels themselves, and limestone for the archivolts. The frieze panels and the tympanums are in white marble. Nearly all of the stone has been stained in some degree, to bring the colors into closer relationship. The several sets of doors have resisted, thus far, the efforts of founders to make their color a uniform green. The natural tendency in New York is for bronze to go black, as the Trinity Church doors prove. In the effort to produce a patina of rich dull green, the bronze workers have made the middle doors too light, and all of them show traces of a residuum of greenish gray powder in the deep parts, which contrasts oddly with the dark surfaces, in high relief, of the recalcitrant metal—in effect, it “turns the modeling inside out,” to use a sculptor's term. But time will doubtless tone and mellow these panels.

The next step toward embellishment will be large figures for four of the niches be-



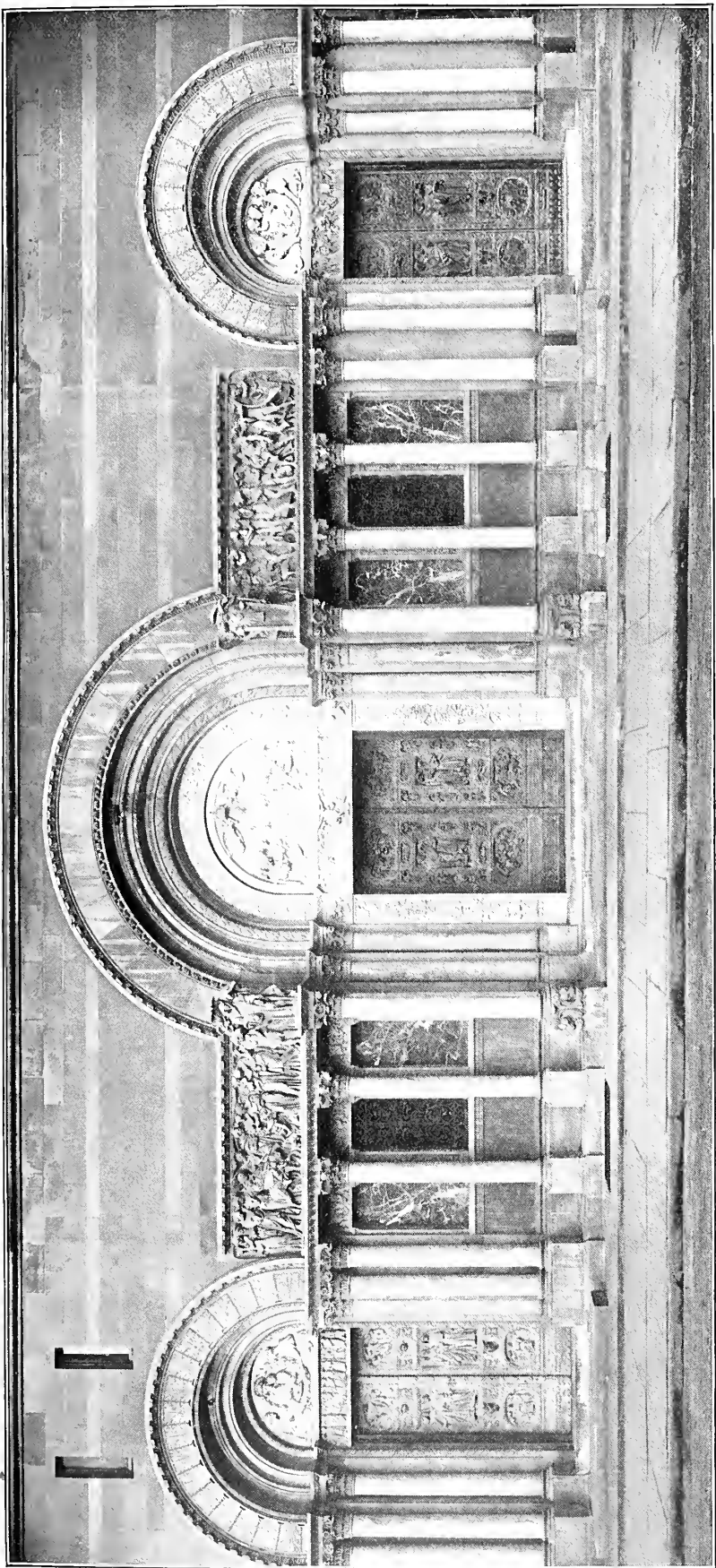
THE SOUTH DOOR

Philip Martiny, Sculptor



THE NORTH DOOR

Herbert Adams, Sculptor



THE NEW SERIES OF ENTRANCES TO ST. BARTHOLOMEW'S

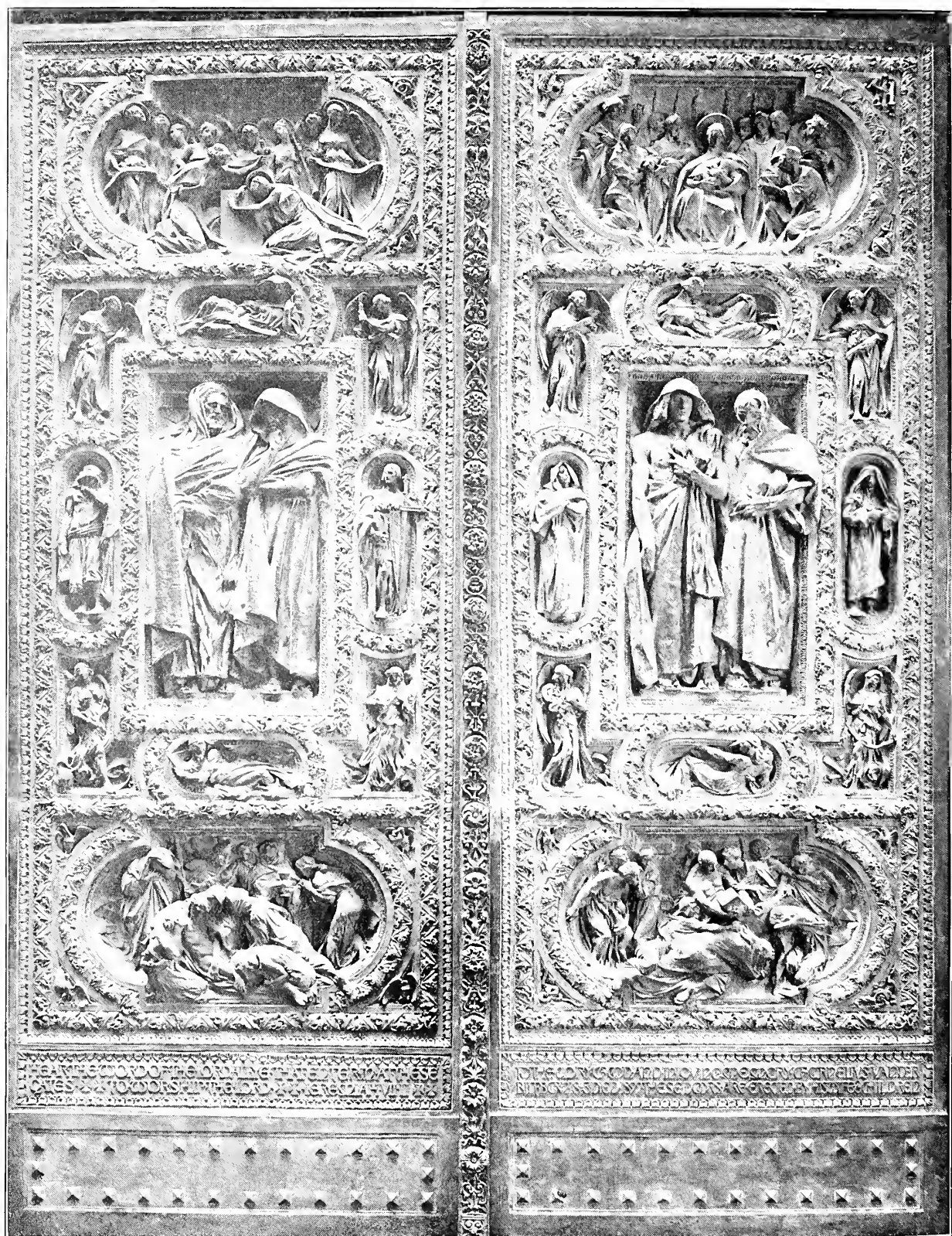
McKim, Mead & White, Architects

tween the columns, the other two spaces being occupied by windows. There is some further hope that the entire façade of the church may be rebuilt. The tower at the corner has already been reduced in height, and more is to be taken from it. As one of the most conspicuous of the richer New York parishes, decorative progress at St. Bartholomew's is normally to be expected.

Following the American custom of subdividing important sculptural or wall painting commissions (a practice that usually defeats the highest results when works by several hands are

placed in one field of vision), the St. Bartholomew's porch sculptures were given out to four men. Daniel C. French, in collaboration with Andrew O'Connor, produced the large central doors, the central tympanum and lintel, and the two large friezes. Philip Martiny designed the north doors, lintel and tympanum, and Herbert Adams, the corresponding south entrance decorations.

In view of the excellent general effect, it would be hypercritical to insist here upon the slight differences of style to be noted between the several entrances. If this were primarily representative sculpture, it might be said that none of the men had



Photograph copyrighted, 1903, by John Williams

DETAIL OF THE CENTRAL DOORS

Cast in bronze by The John Williams Bronze Foundry

allowed his individuality full play. Each was conscious of the others in all that he did. It was not only the regulation of scale and the enforcing of a selected design, but subordination of the personal idiom to a common note of expression that weighed upon the sculptors. If the casual observer were as sensitive to sculpture as he is to painting, he might detect differences of aim between these pairs of doors akin to the irreconcilable divergence of the three large painted decorative panels in the Appellate Court room in New York. But nearly always, in work of this kind, the question of time is all important. Rather than wait indefinitely for one artist to accomplish a great task, architects and clients are wont to break up the work into fragments, doling them out to as many men as possible. An exception to which lovers of serious sculpture may look forward will be the three pairs of bronze doors for the Boston Public Library, now in the foundry, on which Mr. French has worked at intervals for nearly ten years. They will be about as large as these of St. Bartholomew's, and each fold will bear a single figure in low relief.

While symmetry for its own sake is not to be insisted on too rigidly, there is one feature of this splendid decorative scheme in which its absence is felt. Owing to the heavy supporting wall of the tower, the north doorway of the church (at the right in the illustration) is a little farther from the center than the south doorway. This has not been regarded, however, in determining the length of the north frieze panel, which is exactly that of the south panel, and consequently does not reach to the edge of the north archivolt. It is probable that a difference in length of frieze would have troubled the eye far less than the present awkward space left open at the north end, but not at the south. The difference between the columns here, which are engaged at the south end but free at this point, does not wholly explain to the layman the cause for a contrast so sharp.

Figures of the early followers of Christ, with incidents in their lives, form the main theme of the doors. The central pair portrays in its middle panels the four Evangelists, each flanked by the prophets whose writings his gospel narrative most clearly con-

summates. Above and below these are the sibyls of legend, Delphian, Persian, Erythraean and Cumaean. The two upper elliptical groups represent the Annunciation and the Adoration of the Magi; the lower ones, the Way to the Cross and the Descent from the Cross. Allegorical creatures, typical of various attributes, abound.

The north pair of bronze doors, by Philip Martiny, devotes its center panels to St. Philip and St. James and to St. Andrew and St. Bartholomew. Of the four elliptical panels, the upper ones show the Descent of the Holy Ghost and Christ's Ascension; the lower ones, the betrayal by Judas and the remitting of the church to Peter's trust. Cherub heads and curious beasts, the latter to be used as handles, are also here.

Herbert Adams, in designing the south pair of doors, chose Peter and Andrew for two of his chief figures, and Paul and Barnabas for the others. The upper ellipses show the Transfiguration and the conversion of St. Paul, suggesting the reception of the Spirit by the followers of Christ. The lower ellipses present the apostles at work, Peter addressing the Centurion and Paul preaching at Philippi. More cherub heads are included, and in all the doors, plant forms are used freely for borders and filling.

The lintels over the doors show in high relief the Way to the Cross, the Crucifixion and the Procession to the Grave, respectively, the list beginning at the north. The tympanums, in the same order, represent angels adoring the Infant Jesus and John the Baptist, the Coronation of Christ, and the Madonna and Child. The two large friezes, carved by Messrs. French and O'Connor, depict on one side scenes in early Old Testament history, the expulsion from Eden, etc., and on the other, episodes in the earthly life of the Saviour, both groups being in high relief, and culminating in the central tympanum, the Coronation of Christ.

The realization of the subjects in detail is less important, from the point of view of an architectural periodical, than the general decorative effect. But it may be noted that a spirit of reverence has guided the artists, and that not only are the subjects happily chosen but their salient characteristics are brought out with no little technical resource and a good

deal of positiveness of conviction. More than this, the inspiration seems mainly to have come from the contemplation of the subjects and of the spaces to be filled. For the artists concerned, this was truly a rare opportunity.

The real function of decorative sculpture has been defined as to diversify and heighten the appeal of the architecture underlying it, through the breaking of surfaces into light and dark, judiciously distributed. This sculpture fulfils admirably the conditions imposed. Seen from across Madison Avenue, the details of the figures are lost in a well conceived scheme of spaces more or less deeply cut, and bearing agreeable and well balanced relations to one another. Simplicity is the last thing to expect of any of the doors, for there is a profusion of active figures and of ornament in every one of them. The main vertical division of each fold is into three principal parts, the center being rectangular and upright, and the upper and lower being elliptical. This latter shape is quite characteristic of these doors. So is the deep under-cutting of much of the ornament. Ghiberti has not been forgotten by these modern and progressive designers, but his Florence Baptistery gates are sober and restrained beside this daring and

interesting bronze work. As for Pisano and Luca della Robbia, their Florentine gates, made up of many symmetrical units, belong to another world which might never have existed. Severely impressive, they stand in relation to these doors of St. Bartholomew's as an old master of painting compares with a picture by a contemporary. But each style belongs to its own period.

The central and south pairs of doors were cast by John Williams, in coöperation with The Roman Bronze Works. The Martiny doors, at the north entrance, were cast, each fold in one piece, a remarkable achievement, by The Henri-Bonnard Bronze Company.

In the two large friezes, the figures are bending from each side toward the center, to add life and movement. Traces of John S. Sargent's influence are frequent in Mr. O'Connor's work, but they need not disturb anyone. The obtrusion of a sculptured group over each impost of the central arch adds to the forcefulness of the whole screen, while the heavy horizontal lines established by the friezes and by the ledge that runs over the column capitals, play a valuable part in the whole. The architects, indeed, must be allowed much of the glory of this successful achievement. TAMBOUR.



The Gardens of the Dolma-Bahtche—Constantinople

OF FORMAL GARDENS IN CHINA

By REGINALD WRENN

IF ever the veil be lifted from mysterious and unknown China, whether by the upheavals of War or the explorations of the curious during Peace, the written history of Art will probably have to be revised to the extent of several important chapters. Living art we shall find there, compared to which the art of Japan shall seem but a weak imitation of older and grander models. In many respects China is to Japan what Greece and Rome are to us. The garden art of the Island Empire, already familiar to most

devising of a series of what must have been indefinite and formless scenes, each intended to be viewed from a single given point. At the same time he remarked that the Chinese are not declared enemies to straight lines, but that they use them to produce at times a certain symmetry and grandeur. "Nor have they any aversion to regular geometric figures, which they say are beautiful in themselves and well suited to small compositions where the luxuriant irregularities of nature would fill up and embarrass



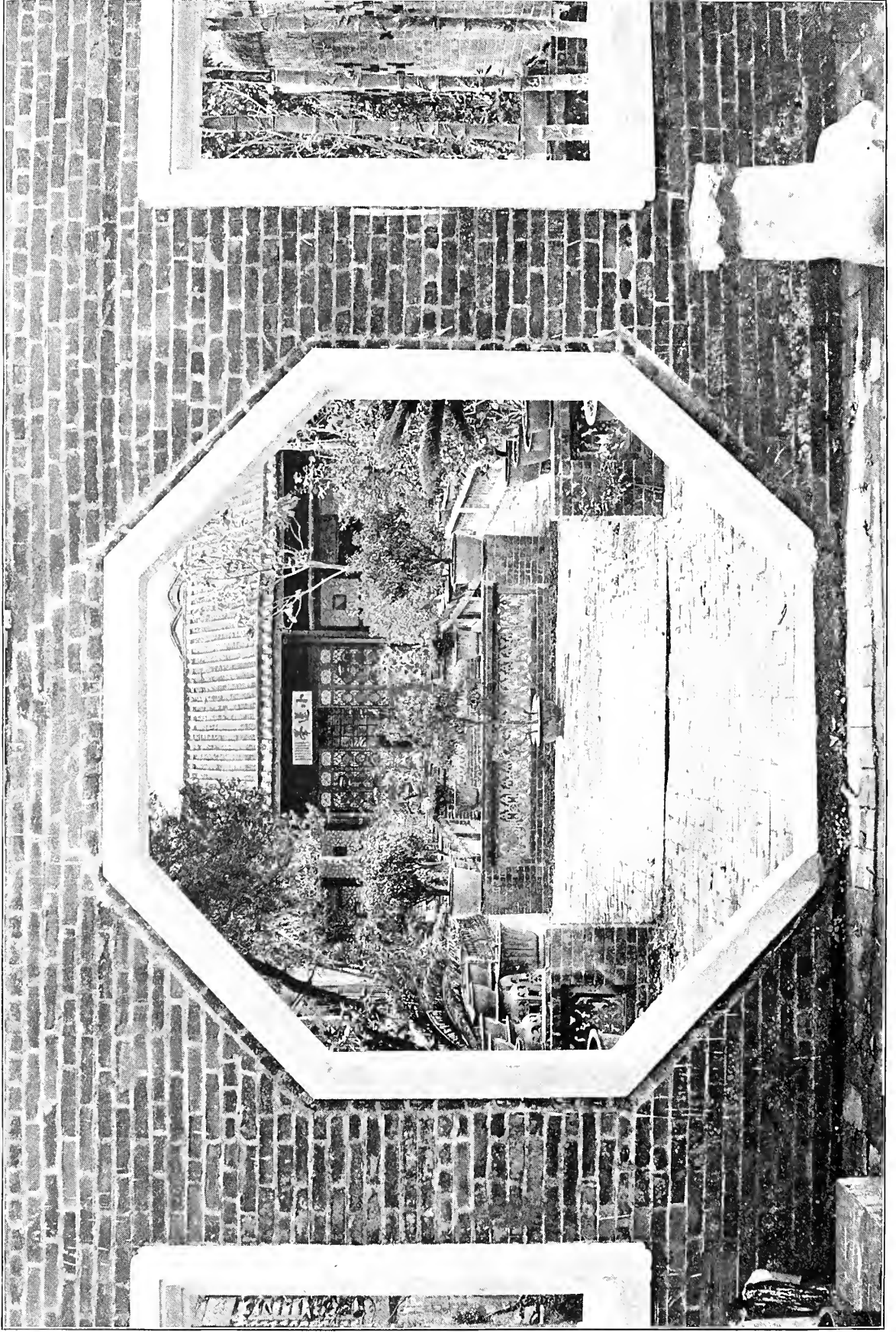
THE PUBLIC GARDENS IN WHAMPOA, NEAR CANTON

readers, will be found to have sprung from that of China and scarcely improved by its passage over the little Eastern seas.

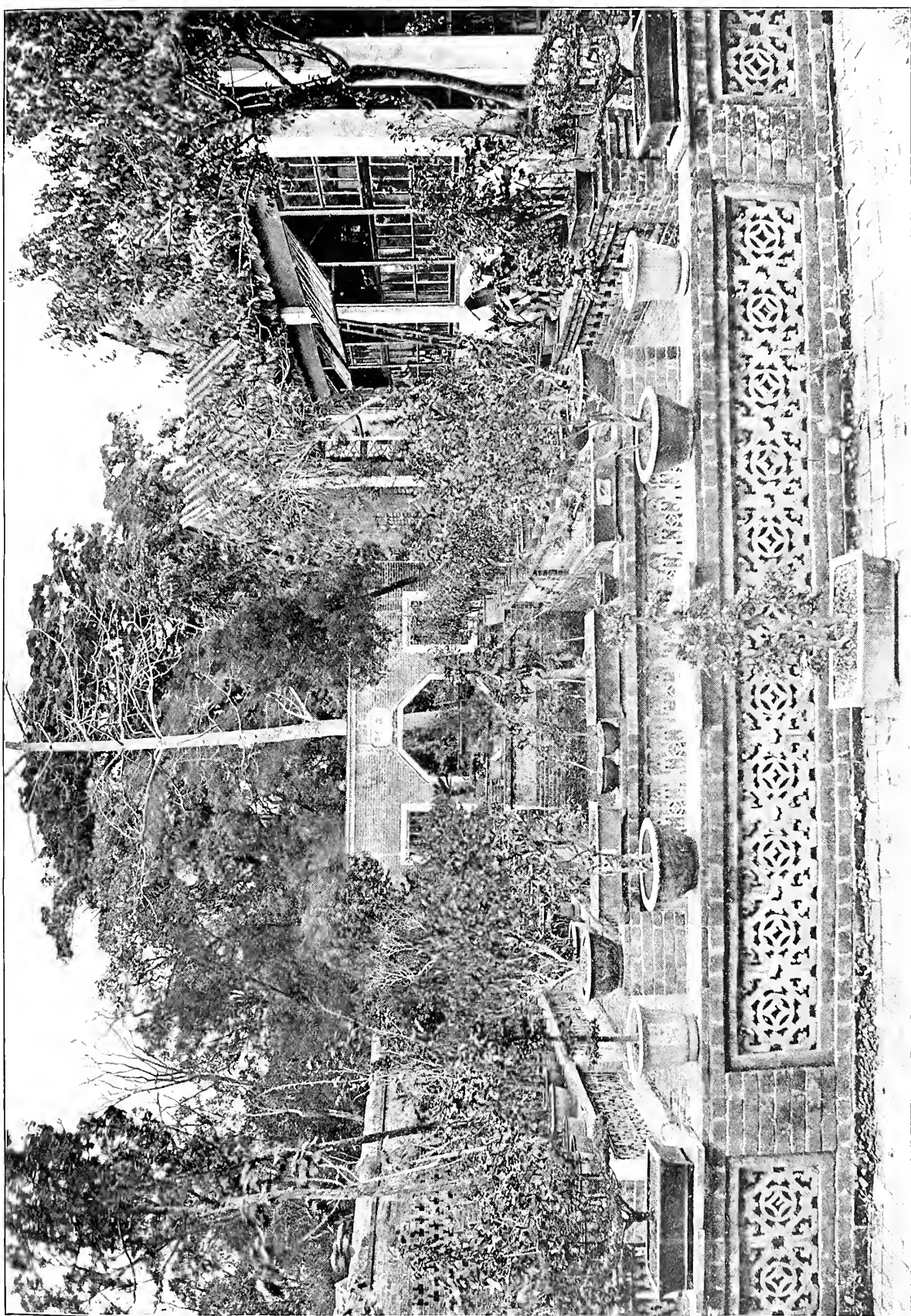
Much has been written upon Japanese gardens, little upon Chinese; but that little sufficed to turn the whole tide of garden design in Europe in the middle of the eighteenth century when Father Attiret wrote to a friend in Paris a description of the Emperor's gardens at Peking. In 1772 Sir William Chambers wrote his "Dissertation on Oriental Gardening" in which he pointed out the characteristic serpentine method and the

the parts they should adorn." But this hint was lost upon English readers; and unfortunately for formal gardening, the worst rather than the best of Chinese work was straightway copied in Great Britain and, by the influence of that country's example, throughout the rest of Europe.

Such geometrical designs as Sir William Chambers had probably seen are represented by the Lee-ming-koon Garden, at Canton, which, illustrated in these pages, contradicts the fanciful Chinese garden made familiar by rice-paper pictures and blue and white table-



AN ENTRANCE TO THE LEE-MING-KOON GARDEN



THE LEE-MING-KOON GARDEN AT CANTON, CHINA

ware. It is near the city race-course, and occupies a small area of ground which is surrounded by high walls pierced so as to give, from without, views of the garden framed as pictures. It is doubtful if anywhere in the world a more perfect knowledge of and skill at horticulture is displayed than here. The thrifty and well proportioned growths, the decorative intermingling of varied foliage, the fine rich background of trees patriarchal in age, if not in size; these produce an unexcelled grace and finish which may well be studied by Western eyes.

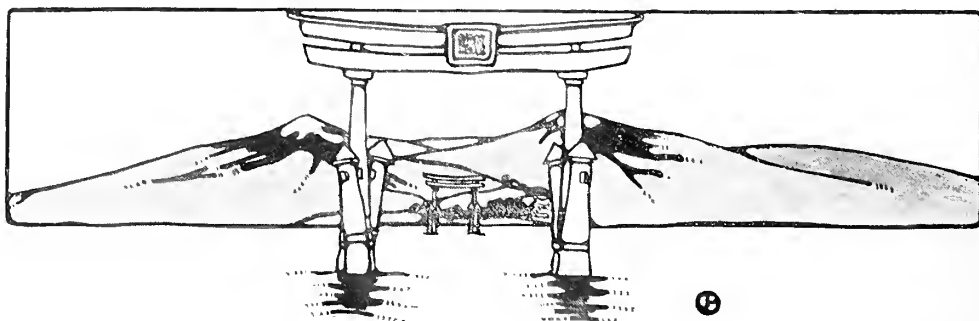
The Chinese are born with two instincts of gardeners, said John Henry Gray, who was for sixty years Archdeacon of Hong Kong: the instinct not to waste land and not to waste anything which may enrich it. They therefore collect everything imaginable cast out by the butcher, the poulterer, the tanner, the glue-maker and even the hair-dresser. These fertilizers are sought chiefly by the market-gardeners, but the fact goes to show the economy of the horticultural art in the country and the knowledge at the command of the landscape gardener as well. In and about Canton the persevering warmth of Southern China aids the gardener in the raising of many esculents scarcely known to Europeans. Yams and broccoli are produced in large quantities. Orchards of carambola border the Pearl River between Canton and Whampoa, and in the autumn, when the fruit ripens, the clangor of gongs may there be heard, beaten by boys hired to thus ward off voracious birds.

Water gardening is also an art in which the Chinese excel. They skilfully cultivate the bottoms of waters, the beds of shallow lakes and ponds; little brooks are made to produce fruits such as the *mai-tai* or water-chestnut and many exquisite flowers which encircle in watery beds a number of the garden houses near Canton. Water lily and lotus ponds beautify the villages of the South, and the Chinese sacred lily, flowering in July and August, is used to decorate the dwell-

ings, and by shop-keepers to wrap their wares in its leaves. The Lee-ming-koon Garden is without water, but the use of water for picturesque effect can be seen in the Public Gardens at Whampoa.

And all this beauty of carefully tended plants is within a wonderful architectural setting which combines beauty with utility and richness with simplicity and economy. Delightful structural effects are obtained by a facile and native use of brick and tiles. As a result of the warm climate of China, where clay products can be used outdoors all through the year, her tile makers have produced many decorative shapes and colors nowhere more suitable for use than in the garden. These the garden and house-builders use as perforated panels in walls of brick, immediately striking an effective note in the harmony of outdoor decoration. In a sense the architecture of the gardens symbolizes the freedom of natural forms. Entrances are often octagonal, round, semicircular or leaf-shaped. They are seldom placed opposite each other, for the reason that evil spirits are supposed to be so invited to make their way through the garden courts and into the inner recesses of the buildings. Less redoubted occupants than these may circulate among the parterres by walks, paved with flagstone, or they may sit upon slabs cut of granite or of that bright yellow stone peculiar to China.

Upon all sides are pots and jars of entertaining shapes and colors and containing dwarf trees and shrubs which seem to make reparation for their small size by their great number. This richness of the garden is reflected in part on the walls of surrounding buildings, where, under verandahed bowers affording shelter during China's almost unendurable summer, the owner of the garden and his guests feast the senses in a fragrant seclusion, further flavored by the sipping of tea or stirred by the entertainment of singers and dancers.





The "Blue Jay" variety

THE JAPANESE IRIS

By CLARENCE M. WEED

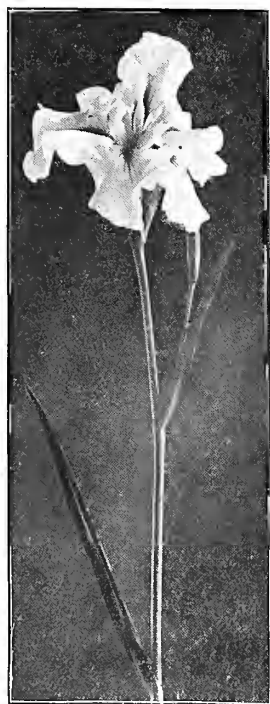
OF the many plants that have recently received unusual attention from American flower-growers none have been more royally deserving than the Japanese Iris. To the beauty-loving people of Japan the Iris has long been a source of delight, as with each passing season it yielded its loveliness to the admiring eyes of the populace that thronged the gardens devoted especially to its culture. With us the plant as yet is chiefly utilized on the larger estates where the landscape artists have learned to appreciate its great decorative value, but it should be much more generally grown by amateurs and in home gardens than it now is.

Every important flowering plant has certain characteristics upon which its claim to human regard is based. Its beauty may lie in the grace of its foliage, the form and color of its flowers, the attractiveness of its ripened fruit, or in a combination of all these features. In the Japanese Iris the linear lines of leaf and stem

are very decorative, but the blossom is the thing that catches and holds the eye. In the horizontal platform of the expanded petals nature has given us some of the most beautiful color-tints to be found in all the

world. Cerulean blues, royal purples, brilliant yellows, and glowing whites are the favorite colors in these displays, colors which in one variety may stand alone while in another they may exist in wonderful combinations that compel admiration from the most indifferent beholder.

There are many different varieties of these Irises, from among which the plant-lover may select his favorite. They vary greatly in form and in color. To my mind one of the most beautiful is the splendid variety Gold Band—a magnificent blossom of snowy whiteness with a large golden marking near the base of each of the broad petals. Blue Jay is an azure blue flower veined with white, while Bluebird is more fully blue. Zenobia is a curious combination of lavender



The "Gold Band" variety

and purplish carmine, while Eclair is a large and fine blossom of pure white. There are also a host of other varieties.

The flower books very generally give the impression that the Japanese Iris can only be grown in the water-garden, beside ponds or along streams. This has doubtless prevented the more general trial of these glorious plants. But they can be successfully grown away from water. For several years I have had them developing in my own garden in Vermont, where I have not even the advantage of an artificial water supply, giving them a few pailfuls of water only during the very driest weather. Even under these conditions they have been among the most satisfactory flowers I have ever grown. The soil is a good loamy garden soil, and the surface around the plants is kept well stirred during the summer. If one has a hydrant supply of water available one certainly need not hesitate to start a plantation of Japanese Irises, while, where one has not this boon, it will be well worth while to try a few plants, to see what can be done with them.

Like most of the Irises, these Japanese varieties are especially useful for indoor decoration. A stem on which there are two or three blossom buds may be cut when the

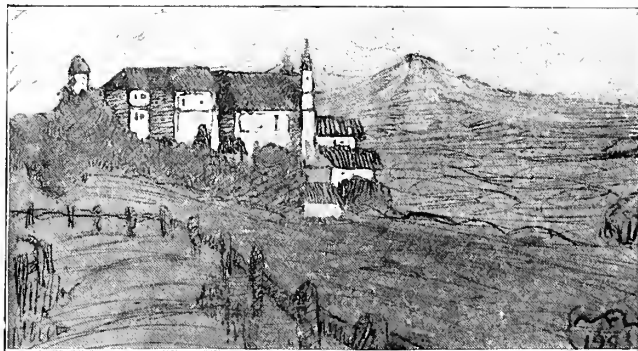


"Bluebird" Iris in a native
Flower-jar

first flower is ready to open, and placed in water in a cylindrical vase. The first flower will open and gradually fade as the second blossom expands. This in turn will give place to the third. Consequently a single stalk may yield its beauty for many days, the only care necessary being to change the water occasionally and perhaps to cut off each flower as it withers.

One can easily get receptacles appropriate for the display of these blossoms. Harmony of line in the display is best obtained by the use of cylindrical jars of good height, from which the leaves and blossom stems may project to such an extent that the jar will be about one-third the height of the whole composition. For, in general, in vertical arrangements, this is the ratio that gives the most artistic results. In the Japanese shops one can find many cylindrical flower-jars decorated with Iris designs, which are particularly delightful for use with these blossoms, giving one the opportunity to make many attractive and harmonious flower pictures with very little effort.

There are also many excellent forms of vases other than the cylindrical jars which may be utilized for Iris displays. Some of these, which expand gradually in a vase-form from bottom to top, are very beautiful.



THE NINETEENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

THE nineteenth annual exhibition of the Architectural League of New York shows, in some degree, the effects of the reduction in building operations during the past year, by the diminution in the number of exhibits; but the chief cause of the decrease in its accustomed size is a more careful discrimination than heretofore exercised on the part of the jury of admission. To mention individually every exhibit that deserves notice would be to reprint the greater part of the catalogue; and it is perhaps more interesting to refer to those that do the most in forming the general impressions made by the exhibition as a whole.

These are the designs for public buildings. The impression they give is of a tendency to look at things *en grande*, and of a growing recognition of the advantages, utilitarian as well as esthetic, of planning entire municipal and institutional groups of buildings to be constructed, as future needs demand and resources permit, on lines laid down once for all.

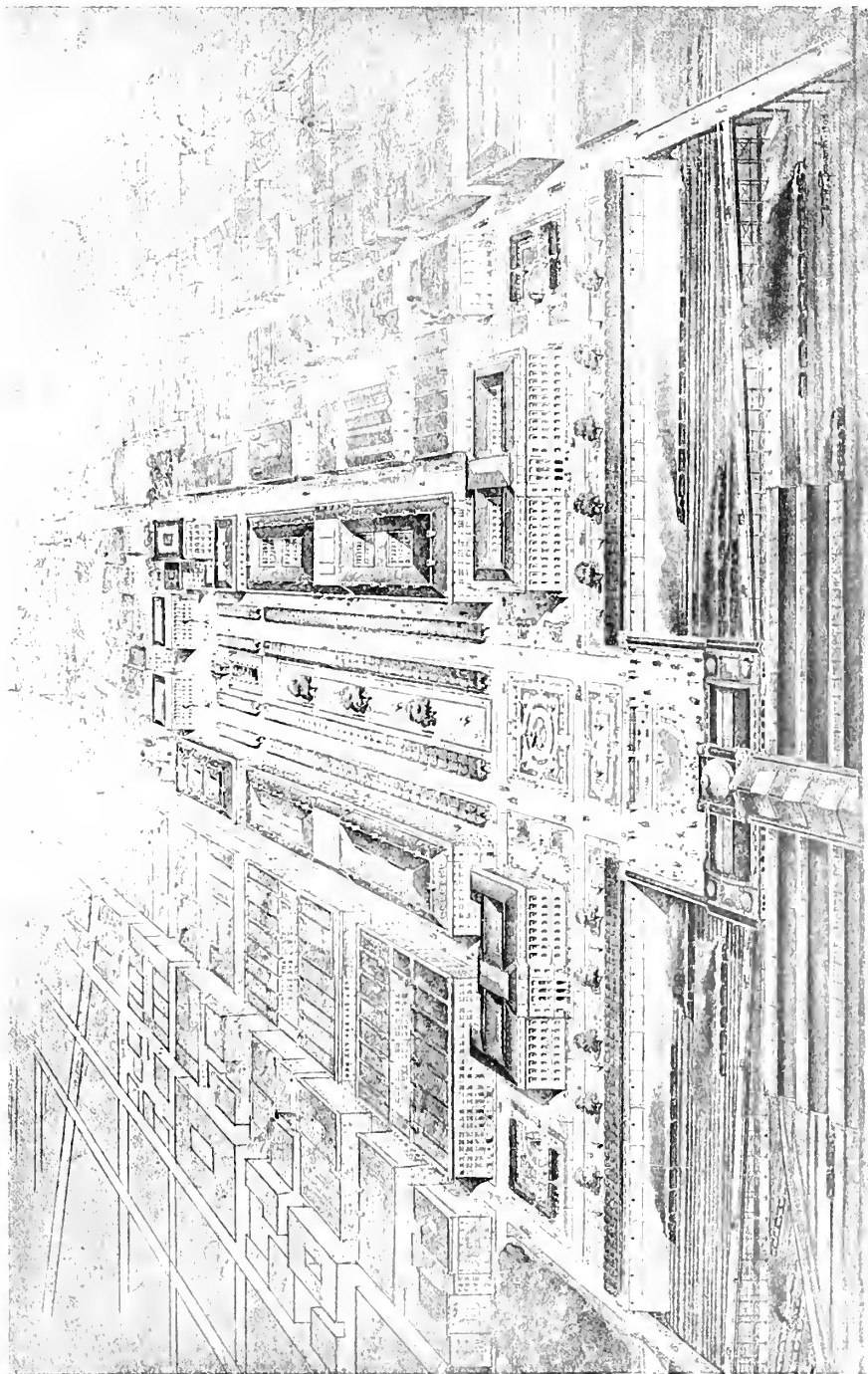
Cleveland, for example, has had plans drawn up by Messrs. D. H. Burnham, John M. Carrère and Arnold W. Brunner for grouping all of its future public buildings. It is evident that practical use has been the controlling factor in the design; and it is equally evident that the prominence which must be given to matters of convenience is not only not incompatible with, but is an actual assistance to, such a successful architectural treatment. No such project has yet been completed, though that for the improvement of Washington has been

commenced by the adoption of the design for the Union Station by D. H. Burnham & Co., and it is to be hoped that as it progresses, the advantages of systematic planning will be so apparent that it will become, as a matter of course, the only way to be followed in the seemingly inevitable reconstruction of our cities.

Another plan, less comprehensive, that would do much to bring this about is the design by Henry Hornbostel for a bridge terminus and municipal buildings for New York. There is no need to point out the artistic qualities of the design: they will be apparent to those who can appreciate them; and for those who cannot, it should be enough to have once seen the degrading herding of passengers at Brooklyn Bridge, and to reflect upon the sadly needed amelioration of manners that the adoption of such a plan would bring about. If that, and a proper pride in seeing the municipality decently housed, is not enough, at least the



PROFESSOR TROWBRIDGE'S GARDEN AT NEW HAVEN
Designed by Chas. W. Leavitt, Jr., and shown at the Architectural League Exhibition



THE GROUP PLAN OF PUBLIC BUILDINGS DESIGNED FOR THE CITY OF CLEVELAND

Arnold W. Brunner, John M. Carrere and D. H. Burnham, Architects

economy and order that would come from gathering the city offices together out of the many private buildings in which they are now scattered about the ridiculously inadequate City Hall, should move the public mind. Brooklyn has seen the advantages that spring from having a suitable building for its offices, and has selected a design for a Borough Hall exhibited by W. D. Hull.

vidually harmonious institutions, instead of building, as one might say, from hand to mouth.

There is the War College by McKim, Mead & White, the Municipal Building for the District of Columbia by Cope & Stewardson, the Connecticut Avenue Viaduct in Washington by F. P. Casey, the San Francisco Custom House by Willard, and the

The largest exhibits are the designs for the reconstruction of West Point, already noticed in this magazine. The Gothic treatment of the successful design is more in keeping with the aspect of the present buildings, yet when one turns to the model of the reconstructed Naval Academy at Annapolis, symmetrical and classic, by Ernest Flagg, he is apt to speculate on the difference in tastes in the Navy and the Army, and wonder if this is not because it is the custom of the one to see many cities and lands, while the other was used, until recently, to stay much at home. But however partisan the visitor may be, he may console himself that here are at least evidences of the endeavor by the National Government to get the best that can be had, and to obtain complete and indi-

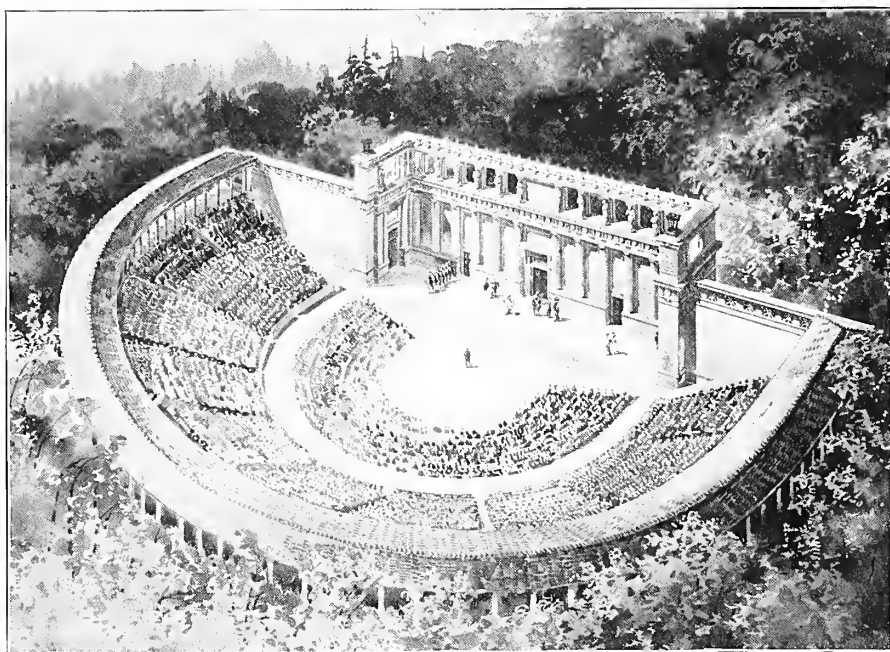
designs for several post-offices by the Supervising Architect of the Treasury, J. Knox Taylor. One need only compare these with the government buildings of the middle of the last century, and later, to perceive how great the improvement has been. And it is more than an improvement in the individual buildings, for no one can question the effect they will have, spread as they are over the entire country, in establishing a common vernacular that is as necessary to architecture as a common language is to literature.

This tendency toward a common style is increasingly strong. Except West Point and George B. Post's University of New York, all the public buildings exhibited are based on the classic. One may well hesitate to affirm that this ascendancy is permanent, when he looks back upon the styles that have successively prevailed in America, where, in the course of a few years, the entire history of architecture has been hastily retraced, each change, from Greek to Gothic, Gothic to Romanesque, Romanesque to Renaissance, announcing itself as the final one. Yet the present practice rests on a firmer foundation than its predecessors.

There is a great, and rapidly increasing, number of men, who have spent years in strict training in the one direction of the classic. They have become imbued with the spirit of it, as it is interpreted today, and they could not, if they wished, change the modes of thought they have been schooled in. They may, for a time, change the outward expression and depart from the academic forms, but the principles of planning and proportion that are essential will remain; and to temporarily cast aside their vocabulary by such a departure is not the easy thing to them that a change in "style" was in the past to architects who, having

no particular training in any one direction, needed only to change their draughtsman and revise their libraries to design equally well after any new fashion.

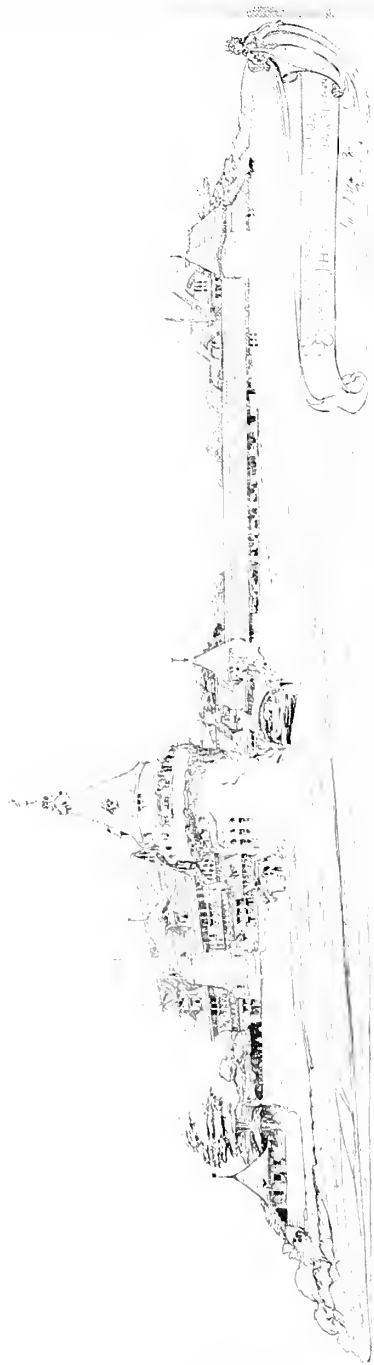
Besides the exhibits already named, there are many others that might serve to point a moral and that should at least be mentioned. There are the designs by J. G. Howard for the School of Mines and for the Auditorium of the University of California. The latter is modeled after the theatres of ancient Greece, with a proscenium and seats set in a natural amphitheatre. The relation of the architecture to its surroundings, to the



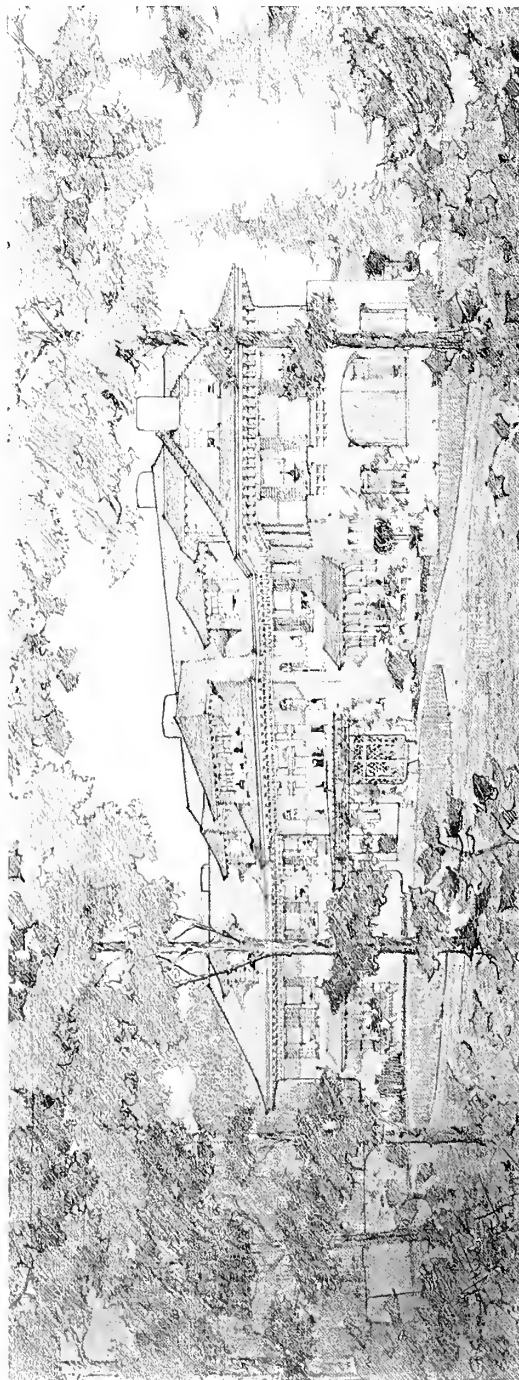
OPEN AIR AUDITORIUM FOR THE UNIVERSITY OF CALIFORNIA
Designed by John Galen Howard and shown at the Architectural League Exhibition

slopes of the ground, to the trees that enclose it, is so intimate that it exemplifies the benefits to be derived from the resources of nature. There is also the dormitory by B. W. Morris, and the Cathedral in Richmond by Joseph H. McGuire that should not be passed without notice, nor the group of Carnegie's libraries by Lord & Hewlett.

The number of designs for private residences is small, but there are still enough, and of a quality to deserve more comment than can be given here. The city residences, those by Hunt & Hunt, Ernest Flagg, Robertson & Potter, and Lord & Hewlett, as examples, show the prevalence of the



A SKETCH FOR A RESIDENCE AT GREENWICH, CONN.
Designed by Kirby, Petit & Green, Architects, and shown at the Architectural League Exhibition



A SKETCH FOR A RESIDENCE AT BAR HARBOR
Designed by Grosvenor Atterbury and shown at the Architectural League Exhibition

classic that has been noted in the public buildings. The suburban and country residences show, naturally, a greater freedom, and a closer relation to English traditions in contrast to the influence of the Continental than is seen in the more elaborate structures. It would be better to say that for this class of building, we have selected both. In avoiding the astonishing *maisons de campagne* of

stone, brick and multi-colored tile characteristic of French suburbs, we do not neglect the lessons to be learned in Europe in the arrangement of gardens. We cannot, it is true, expect to see reproduced in a moment the secular trees, the massive hedges, the smooth lawns and the weather-worn balustrades and terraces that surround the châteaux of France and the villas of Italy; but the

plans for landscape and formal gardens, having an importance equal to that of the houses they set off, show how far we are going in the direction of the older countries. The three designs that we reproduce are typical treatments of three different sets of conditions and of the extent to which we go in the care of surroundings. The garden at Morristown by D. W. Langton, is but part of an estate, situated on high and broken ground, where the views are wide. The garden is therefore

terraced, with low balustrades, and the trees and hedges so proportioned and placed that a clear outlook can be obtained. The water-garden in New Jersey, by J. L. Greenleaf, is, on the contrary, adapted to a low lying situation, and depending on its own inner arrangement entirely, is surrounded by high hedges, shutting out the landscape, except for the glimpses that can be obtained through the openings. In the garden treatment of a city lot by Charles W. Leavitt, Jr., there is



A DESIGN FOR A WATER-GARDEN IN NEW JERSEY

By James L. Greenleaf

Shown at the Architectural League Exhibition

neither view, nor space for pools and hedges. It is but a passage to the street from the house, with a bit of ground on each side; the one has been emphasized by its paving and fountain, the other made a setting for the first by shrubs and flowers. There was room for no more, and no more was needed to change a thing of bare use to a thing of both use and beauty.

The parts of the exhibition taken up by the arts allied to architecture are the most

interesting to the general public. The sculpture consists principally of models for statuary for the Louisiana Purchase Exposition. The decorative painting, which occupies a third of the whole space, is of a higher average than the annual exhibitions of painting pure and simple. Much of it is "decorative" only as any easel picture, painted to be sold to no matter whom and living no matter where, is decorative. There is, for instance, "La Confidence" by Jean Amand. It is a

good picture and would deserve, in any picture exhibition, the prominence given it in this; but its architectural setting is rather adapted to it than it to its setting. The distinction, especially as the result is admirable, may seem too finely drawn, but the importance of making it can be clearly seen by taking examples from the designs for windows, of which there are many. The cartoon by Robert Reid, of which we reproduce but one panel, is for a window divided into five parts by four heavy mullions. In the central panel is the Virgin and the Child; in each of the two panels that flank it is a group of two magi; in each of the outermost

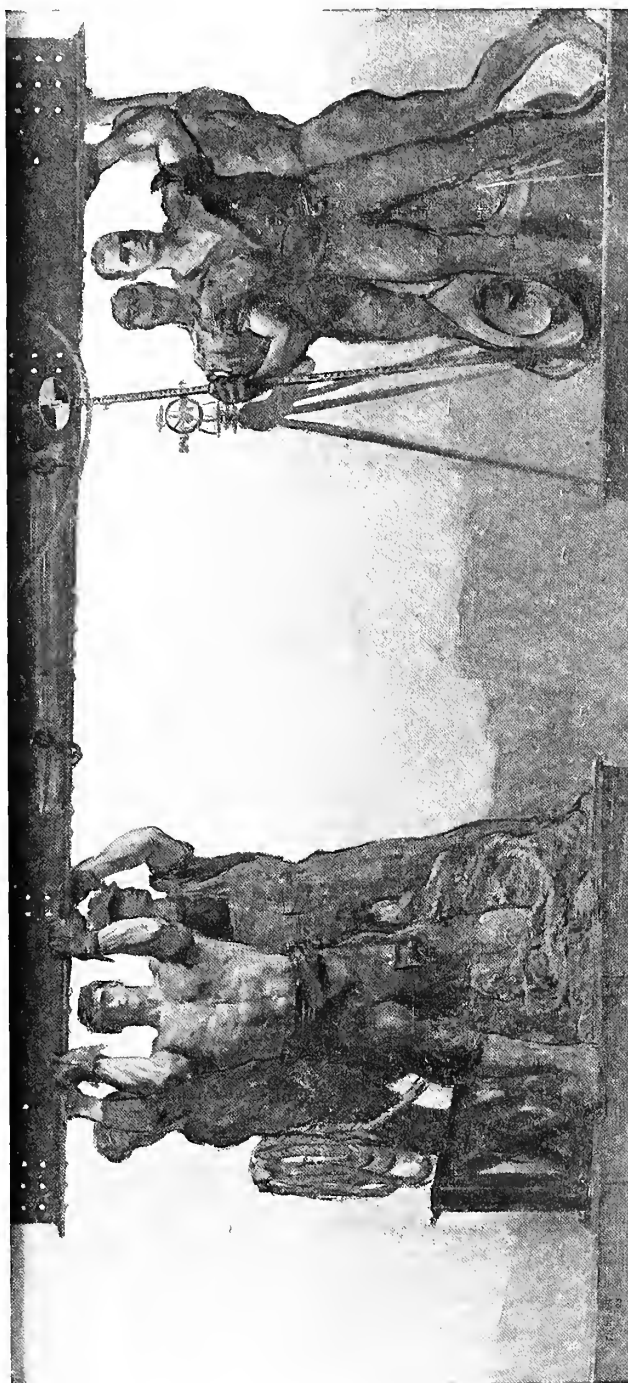


MR. J. TOLMAN PYLE'S GARDEN AT MORRISTOWN, N. J.
Designed by Daniel M. Langton and shown at the Architectural League Exhibition

panels, one figure. The groups and single figures each are complete and fit in their panels; together they form a complete composition that does not interfere with and is not disturbed by the division of the window by the mullions.

The window by Kenyon Cox is divided by one mullion. Each space contains a figure; but the mullion cuts through the clouds and the trees and the figures. It seems a picture accidentally seen through a window, and one is tempted to peer around the mullion, to see, if he can, the parts that are hidden by it. It does not fit the place; and that it is otherwise a very good picture, makes it more regrettable that the first element of decorative composition should have been neglected. The design by Bryson Burroughs, for the Newark High School, is for a window whose awkward shape, a long rectangle flanked by two high rectangles, makes a related composition difficult, and the division into three parts has been frankly accepted. The central rectangle is occupied by a group of Indians, and the others by independent minor groups, all boldly treated. The window for the Chicago University by E. P. Sperry is an elaborate composition which, except for the same neglect of the divisions as in Mr. Cox's window, is very well handled. Besides these, there are excellent cartoons and color designs for windows by Maitland and Helen Armstrong, F. S. Lamb and Joseph Lauber.

Among the paintings that are rather pictures than decorations, is one by Benson, of a peacock and two figures, on which the coloration of the peacock controls the tones of the entire picture. There are two striking panels by F. D. Marsh, "Bridge Building" and "The Span of Steel," ironworkers massed in nearly symmetrical groups on beams silhouetted against an angry sky, giving a feeling of great height and space. In the decorative paintings, properly so called, there is a predilection for gay and playful groups and coloring that is more akin to the spirit of



"THE SPAN OF STEEL," A DECORATION BY FRED DANA MARSH

Shown at the Architectural League Exhibition

Watteau than that which produces elaborate allegorical compositions. There are some lunettes by Walter Shirlaw that are somber in tone and line, and two paintings for the Senate Chamber at Trenton, by W. B. Van Ingen, in a severe academic style; but the greater number of the exhibits in this section are more unrestrained, such as, for instance, the sketches for theatre decorations by

Dodge, and, among others, the "Sources of Wealth" by Cox, the decorations for St. Regis Hotel by Sewell, a frieze by Genevieve Cowles, a ceiling by Blum, lunettes by Blashfield, an "Apotheosis of Washington" by Mora, that touches, perhaps, on the academic in conception if not in treatment, and some sketches by the same author for pendentives for the Louisiana Purchase Exhibition. Two burnt-wood panels, one of brilliantly gilded and silvered fish by W. F. Curtis, which was given a prize by the Corcoran Gallery of Art, and the other "The Adoration of the Kings" by Fossdick, seem admirably adapted, by the clearness and depth of color, to decorative purposes. There is a panel, "Water Nymph," by Nicola d'Ascenzo, that makes the most of the transparent tones of water and aquatic foliage, and an "October," by W. C. Rice, Jr., recalls somewhat by use of reds, the Holy Grail decorations of Abbey. To carry away a favorable impression of the exhibition one cannot do better than to look last at the two charcoal studies by Blashfield, "Decorations for the Baltimore Court House."

WHO will dare to say that art is unappreciated in America? Never did Greek or Italian do homage to a work of genius but for his own listless pleasure. But the citizen of New York jeopardizes his very life to gaze upon a work of sculpture with which his city has been adorned. He views the Sherman monument from amid a stream of hurrying cars, automobiles and carriages, which threaten every moment to strike him down. With eyes upon the golden figure above, he



A DESIGN FOR A WINDOW

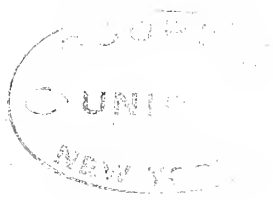
By Robert Reid

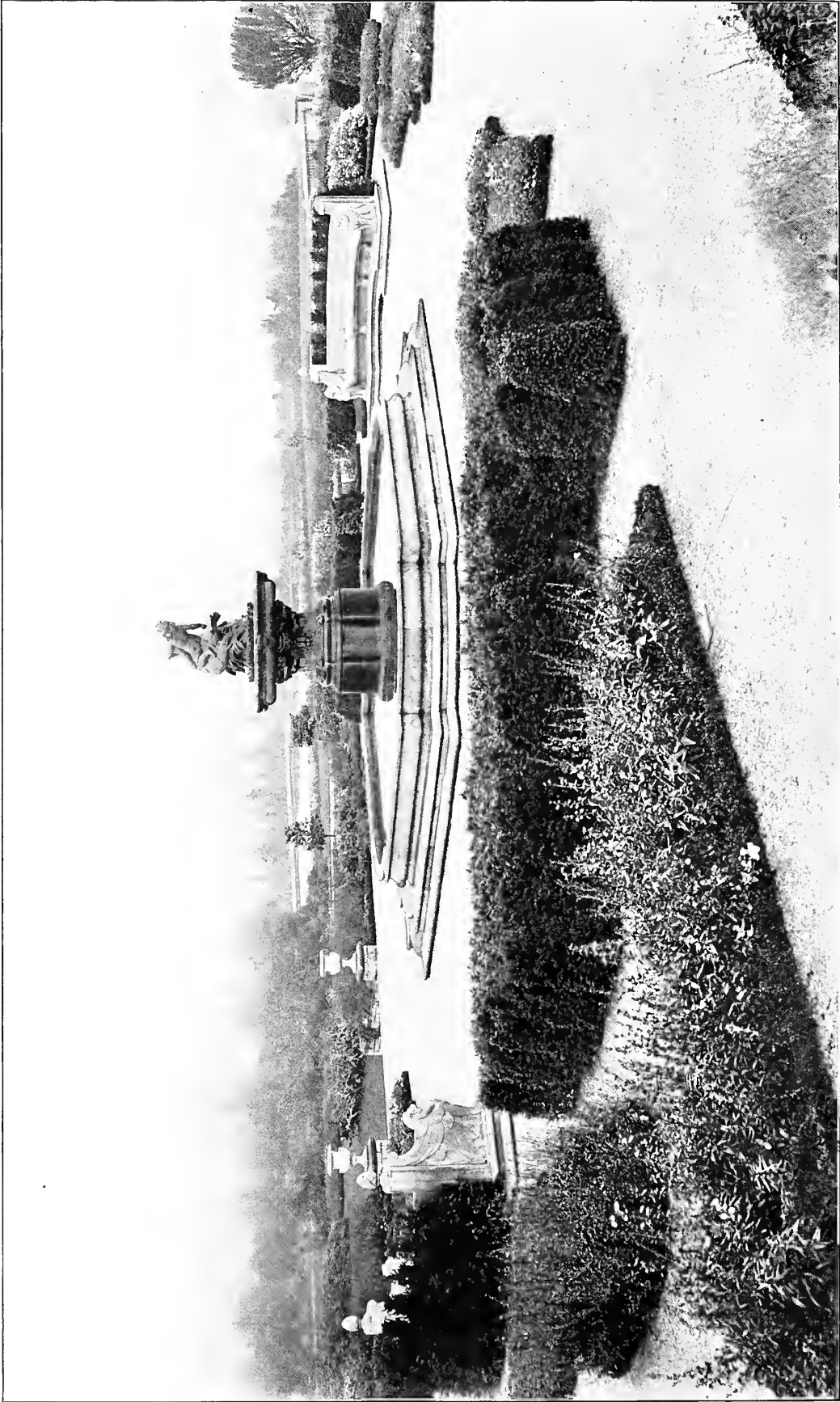
Shown at the Architectural League Exhibition

is apparently indifferent to his danger. Yet it is whispered that he would as lief view the monument from the sidewalk, if there were enough sidewalk around the monument to permit him to do so.

WHEN the crews of the Japanese battleships purchased from Argentina arrived at Tokio on February 19, they were formally received by the city authorities and entertained by an elaborate garden party. A garden party for twentieth century warriors setting out for their country's defense! A strange godspeed to our prosaic Western thinking. Yet the Japanese sensibilities which are kindled by such scenes are those that have given their torpedo destroyers such elusive names as Morning Mist, Dawn, Lightning, Thunder, Eastern Morning Cloud, A Swift Bird. Sir Edwin Arnold has explained the significant titles of the cruisers and battleships which memorialize the natural beauties of Japan. The name of the superb man-of-war *Mikasa* is that of a lofty mountain near Nara and means "The Ridge of the Three Hats." *Asahi*, a ship of the same class, signifies "The Morning Sun," and the sister battleship *Fuji* is named after the celebrated

mountain which figures so prominently in native pictorial art. The name of *Hi-Tei*, a first-class cruiser, is that of a beloved hill near Kyoto, on which stood a far-renowned monastery. Another armored ship is styled *Yakumo*, meaning "Great Hanging Clouds," and *Idyumo* recalls to every Japanese mind the sacred spot where Susanoo-no-Mikoto alighted when expelled from heaven for his sins.





THE CENTER OF THE GARDEN AT WELBECK ABBEY

House and Garden

Vol. V

April, 1904

No. 4

GARDEN FOUNTAINS

By MRS. STEUART ERSKINE

FOUNTAINS have, from time immemorial, exercised a peculiar fascination over the mind of man. The combination of the artist's skill with the resources of Nature, the mingling of stone and marble with the ever-changing, sparkling, dripping, tumbling element of water, constitute a whole which makes of two separate harmonies a delight to both eye and ear.

The history of the evolution of fountains is much like the history of the evolution of any other form of art. It arose, in the first place, from necessity, the masonry being simply a protection for a rising spring or an artificial setting for a natural water supply. The setting gradually increased in beauty and importance until, too often, it became a pretentious building which was merely an excuse for display and hardly expressed the purpose for which it was made. From the rude but simple and beautiful Venetian well-heads to a marble monstrosity such as the Fountain of Trevi, what a step! Art had indeed progressed onwards from the rude state to perfection, and on to decadence, over-ornament, display and meaningless skill.

The designer of fountains in past times, who wished not only to create a beautiful work of art, but one which should be in harmony with its surroundings, had a fairly easy task before him. Architecture, which is now a dead

art, was then a part of the life of the people—an outcome and expression of nationality. Now that there is no sharply defined style of architecture, framed to suit the needs and ideals of a nation or the exigencies of a climate, the horizon is widened to a rather perplexing extent. We can copy, it is true, the style of architecture used in any century and in any country, but the result is not always happy.

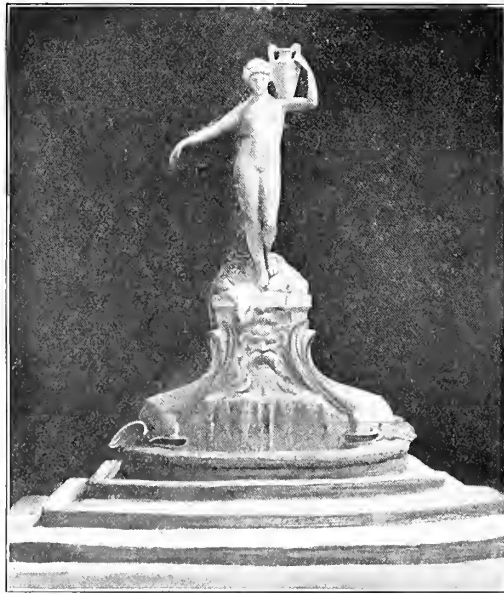
The market-place of an English country town may boast of some old timber houses descended from the sixteenth century, of a modern Gothic church and of a new town hall successfully copied from the style which obtained in England in the reign of Queen Anne. A fountain is to be placed in the center of the market-place. What form shall the artist select from the pattern-book of all the centuries?

A square or circus in a great modern town is surrounded by shops which have no distinctive form of their own, but each of which differs from the other. Sky signs deface the roofs upon one side; an advertisement is written in flames on the other; the middle distance is composed of multi-colored cars and teams, while incongruously dressed people occupy the foreground. How is the artist to design a fountain for the center of such a place which shall be in harmony with such very diverse surroundings, not one of which is in harmony with the other?



A BRONZE FOUNTAIN
By Derwent Wood
Now in the Rose Garden at
Wiseton Hall, England

It may be objected that in all towns the different forms of architecture succeed each other and mingle harmoniously, and that probably, if there were any true twentieth century form of architecture, it would take its place with the masterpieces of past times, but it must be conceded that the want of any unity, and homogeneity of effect, in these days, is bewildering. Perhaps the most important public work of recent times in connection with fountains was that carried out by Napoleon III. in Paris, Visconti being the architect. The result is not very encouraging. The fountains often rather resemble mausoleums and the statues are by another hand. Still, the fountain in



A FOUNTAIN DESIGNED BY
COUNTESS FEODORA GLEICHEN
Now in the Paris garden of the Comtesse Bearn

the Invalides has its charm, and the initiative cannot be too much praised.

In Rome, where the sound of splashing water greets you at almost every street corner and in every piazza, the fountains are mostly composed of marble taken from the temples and palaces of the Cæsars. The most attractive are in the form of basins, most of them having two of these with the water dripping over the edge to the lower level; but there are some built in the side of a wall and profusely decorated. It

is in Rome especially that the charm of the water-melody makes itself felt; sometimes overpowered by street cries and traffic, sometimes rising in the silence of the night, always



THE FOUNTAIN AT WELBECK ABBEY
Executed for the Duke of Portland by Professor Legros



A TYPE OF THE PRIMITIVE FOUNTAIN

At the Tombs of the Sultans, Brousse, Turkey

bringing a note of refreshment in its ceaseless rhythm. It is here, too, that the visitor is struck by the delightful combination of marble and curving jets of water which meet him at every turn and which constitute perhaps one of the chief charms bequeathed to modern Rome. But we cannot linger to wonder at the pretentious glory of the *Fontana Paolina*; at the exquisite proportions of the little *Tartarughe*, or even to have a look at the great water-works of the villas at Frascati, where cascades pour down and columns spout forth water. These, indeed, have very little attraction for the student of art and can be looked on as clever feats of engineering, not so very much superior to the sham trees to be found in some old gardens which used suddenly to spout forth water from every branch to the confusion "of ladies and others" and presumably to the delight of the facetious owner of the ingenious toy.

Leaving aside the question of city fountains, let us turn our attention to park and garden and to the work which is being done at the present time. Nature is conservative and does not change her form with succeeding generations, so that even if it is proposed to decorate some very formal garden, there is much latitude allowed.

We are in touch with the old gods of mythology, especially with the fascinating race of water-deities: Neptune with his trident and sea-horses, mermaids and mermen with fishy tails, dolphins, tritons, cupids and nymphs of every degree frolicking in the gushing water, spouting it out through horns and shells and inflated nostrils, pouring it from reversed urns, make a veritable water-carnival. The surroundings, in all cases, help immensely. In the celebrated Versailles fountains, converging avenues of trees reflected in the troubled pools, clipped yew hedges



A FOUNTAIN BY COUNTESS FEODORA GLEICHEN
On the Estate of Walter Palmer, Esq., at Frogna, England



A FOUNTAIN BY ROBERT COLTON
In Hyde Park, London

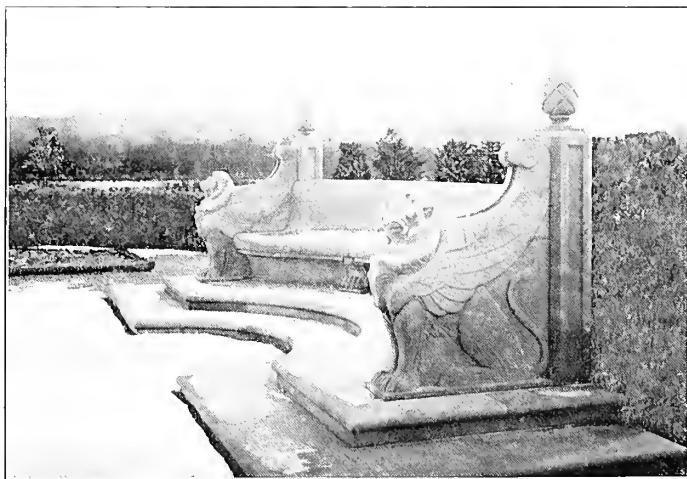
making a background for statues or uplifted basin, help the general effect instead of hindering it as does unsuitable architecture. At Herrenhausen, one single jet is thrown up to a height of two hundred feet, and here again the surroundings increase the effect instead of decreasing it.

In England, where the charming old-world gardens and historic parks form such a suitable setting for fountains, a good deal of really interesting work is being done. Within the limits of a short article I have no wish to attempt to give a full account of such enterprises, but simply to give some specimens of really important work by prominent artists.

A glance at the illustrations will show the fountains at Welbeck Abbey executed for the Duke of Portland by Pro-

fessor Legros, masterly both in conception and execution. The materials used are Portland stone and granite. The high fountain surmounted by a cupid astride a dolphin is extraordinarily fine in proportion, and the cupids seated on the rim of the lower basin are very charmingly conceived. Just beneath the upper basin are four masks, from which water spouts forth, the beauty of which cannot be very well appreciated in a view of the fountain as a whole. It is repeated on a second

fountain and is better seen in the illustration on page 154. The seats which stand on either side of this fountain, and of which we give a larger illustration, are by Countess Feodora Gleichen and are included in this article as forming part of the design for decorating the space around the fountain. The



ONE OF THE FOUNTAIN SEATS AT WELBECK
By Countess Feodora Gleichen

design of the winged lion and the curve of the seat are very beautiful and have been executed in Mansfield stone. I am glad to be able to give some more examples of the work of this very clever sculptress, whose artistic ability is as remarkable as her industry. They include the statue of a water nymph which was so much admired in the Academy of 1902 and which is now erected in the Comtesse Béarn's garden in Paris. The whole design of the fountain cannot well be judged from the photograph which was taken in the studio before it was set up. The water pours out of the mouth of the mask

into the upper basin, down over four steps into a large semi-circular basin, surrounded by a wall, and finally comes out through the



A STREET FOUNTAIN IN CLOVELLY
By Countess Feodora Gleichen

mouths of three lions into a tank at the base from which the water can be drawn. It is executed in travertine.

Of the fountain executed by Countess Feodora for Mr. Walter Palmer at Frognal, England, we have a better idea, the photograph having been taken after it was set up, but even in this case there is something wanting, as the space around it is unfinished. A steep path leads down to the fountain from the house, and a circular grass path is to be made with seats to form a setting for the center-piece. The figure is of green bronze, and stands on a pedestal which has four

cockle-shells from which water spouts into an upper basin of modern pavonazetto. This is supported by four bronze caryatides whose



THE TRIUMPH OF GALATEA
Rear View



THE TRIUMPH OF GALATEA
A Fountain by Mr. Waldo Story for "Ascot Wing," England, the Estate of Leopold de Rothschild, Esq.



THE TRIUMPH OF GALATEA

A Front View

base stands in an octagonal basin of travertine, round which is an antique wavy design, having devices of shields and cockle-shells at the angles. The little wall fountain, also from her studio, was erected by Mrs. Hamlyn at the top of the ascending village street in Clovelly, and is in memory of Her late Majesty Queen Victoria. The swans introduced into the design form the Hamlyn badge. The simple and charming design of a water nymph with a dolphin under her arm is by Mr. Robert Colton who has just been elected an Associate of the Royal Academy and whose statue, "The Girdle," is one of the attractions of the Tate Gallery. This fountain has been erected in Hyde Park.

The photograph of Mr. Derwent Wood's bronze fountain, which is now erected in the rose-garden of Wiseton Hall, suffers from the fact that it was taken in the studio before the accessories were completed and that it lacks the curved line of the water jets, so important to the composition. As it stands, however, it is a powerful group and well worthy of attention.

Perhaps one of the most successful designers of fountains for English gardens is Mr. Waldo Story. No one can look on his decorative work without thinking of the Renaissance in Italy—the Renaissance at the time of its early maturity, before the exuberance of ornamentation arose which preceded its downfall. That was undeniably a great period in art, when great works were accomplished with extraordinary enthusiasm and when every one of God's creatures, from the Pope on his throne to the very beggar at his gates, was animated with a real and discriminating love of art. Exception may be taken to the lavish use of the newly developed powers of technique acquired at this time and many prefer the art of a sterner, simpler age, but few will deny that it was exactly suited to the decoration of the magnificent palaces erected in the *cinque-cento* and that to this day no other scheme of decoration is as suitable or as effective.

The art of the Renaissance was pitched in a joyous key; it was the swing of the pendulum which had touched the perfection of

corporeal beauty in Greek art and had aimed at reproducing agony, tears, humiliation, sacrifice, the unsightly wound of the martyr, the triumph of soul over body in early Christian art and had again touched the limit of the worship of the beautiful, the sense of the joy of living, and perhaps it erred on the side of over elaboration. However that may be, it was essentially suited to the needs of a luxurious and sumptuously appareled generation, and even in these rather nondescript days it is still without a rival when the decoration of large houses and the arrangement of their grounds is considered.

Mr. Waldo Story, son of the well-known American sculptor, was educated at Eton and Oxford, but he has always had his home in Italy. Although far from confining himself to one school, he has certainly been influenced by the great masters of the sixteenth century, and like them,—although primarily a sculptor,—he is equally proficient in other decorative arts. He has, for example, designed a Renaissance room at North Mims

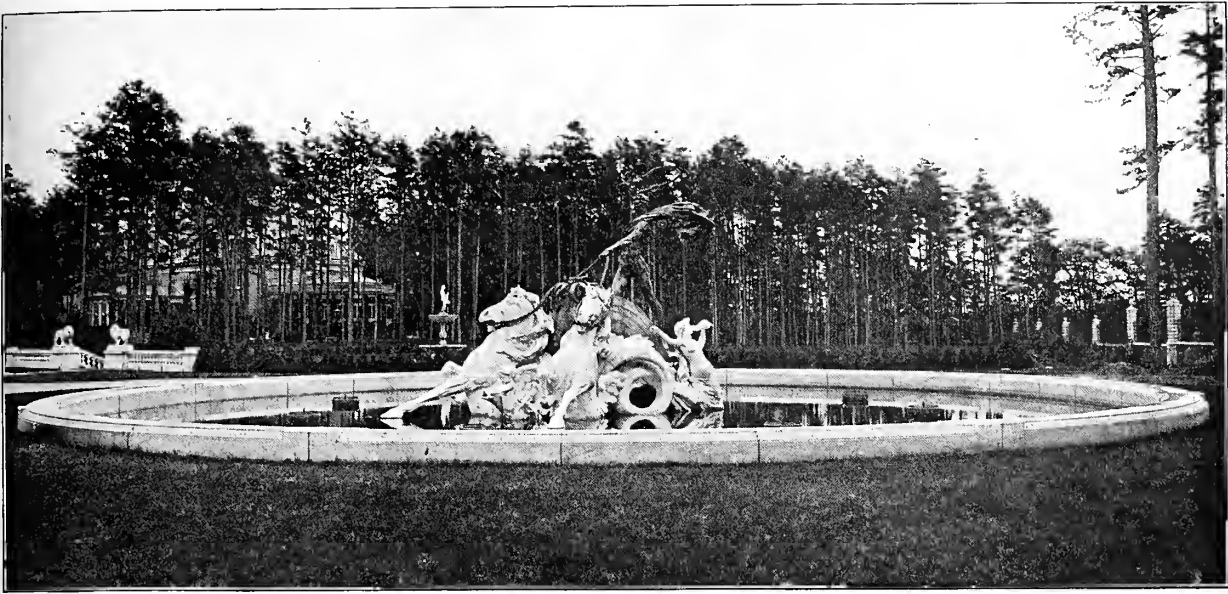
Park with a decorated plaster ceiling and a marble chimney-piece with exquisite bas-reliefs, and he is also responsible for the sculptured arcades on the marble loggia in the same house from which you can see the great bronze gates cast by his own workmen after his design in the little-known process of *Cire perdue* used by Benvenuto Cellini. This will give some idea of the versatility of his talents. Again, the rose and white marble pillars in Lord Rothschild's billiard-room at Tring Park, show his feeling for color among other things; and the charming groups of *amorini* playing musical instruments, designed for Mr. Crawshay's music-room in his house in the Via Quattro Fontane in Rome testify more specially to his gifts as a sculptor.

Mr. Story has turned his attention to garden decoration and to fountains, and it is in this connection that his art must be considered here. At Cliveden, Mr. Astor's ideally situated place on the River Thames, he has laid out terraces with stone balustrades and great vases for



A FOUNTAIN AT "ASCOTT WING"

By Mr. Waldo Story



THE FOUNTAIN AT GEORGIAN COURT

Copyrighted by J. Massey Rhind

Executed by Mr. J. Massey Rhind for George J. Gould, Esq.

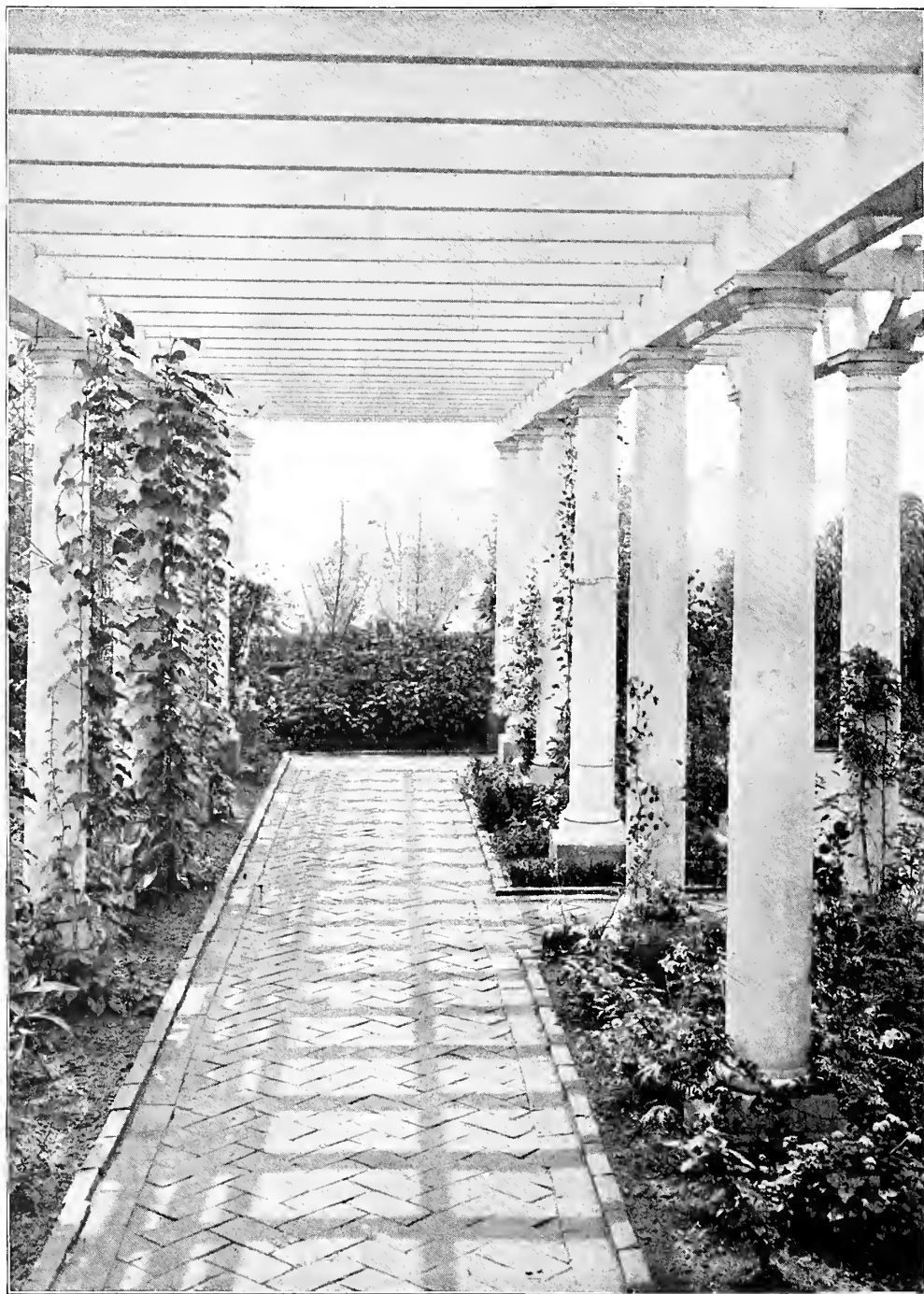
flowers; he has designed flights of steps which suggest the Villa d'Este, and are yet in perfect harmony with the English landscape; and has placed a circular seat just where it ought to be, under the shadow of the spreading trees. Here, too, he has designed a colossal fountain representing nymphs drinking at the fountain of love. This fountain is remarkable for its color and gives an opportunity of gaining an effect by contrasting metals and marble. The figures are of green bronze and stand on a shell of purple Verona marble which is placed in a reservoir sixty feet across, all lined with blue mosaic. At Blenheim Palace there is a fountain which Mr. Story designed for the Duke of Marlborough, which has a figure of Victory in golden bronze with green bronze draperies, holding high in air a crown from which the water sprinkles down into a basin of yellow Siena marble. This basin is supported by green bronze dolphins with figures of nymphs and cupids sporting round, and its rim is hidden by carefully kept turf over which the water laps. In the original design, the basin was to have been lined with pale blue mosaic.

It is, however, at Mr. Leopold de Rothschild's place, "Ascott Wing," that two of the finest examples of Mr. Story's designs of fountains are to be found.

The larger represents The Triumph of Galatea. The nymph and the water-turtle on which she stands are of dark bronze, her

drapery is green bronze and the shell on which the turtle is placed is composed of one splendid piece of yellow Siena marble. This shell, especially in its reflection in the water, rather resembles the prow of a gondola. The whole composition is full of breezy motion; the bronze sea-horses which draw the shell rear and plunge in the water, the young Triton is grasping the broken reins which they have snapped in their impatience, the *amorini* behind the nymph urge on the horses with arms uplifted and countenances expressive of laughter and mischief. Galatea alone, in a pose of classic grace, is quite calm and unmoved in the midst of all this tumult, which is increased by the splashing of the water spouting from the sea-horses' nostrils and from the water-turtle's mouth and from the cascade which pours over the ribbed edge of the shell.

The smaller fountain at "Ascott Wing" is composed of two yellow Siena marble tazze, the lower of which is lined with rainbow-hued, tinted mosaic and is supported by four twisted bronze dolphins. In this larger basin stands a sheaf of green bronze bulrushes with golden tips among some golden acanthus leaves. It is confined by a golden snake and supports the upper tazza on which a winged figure of Iris is poised on one foot with a gold-tipped arrow in her outstretched hand. The quatrefoil shape of the tazza is repeated in the flower-beds which surround the fountain and so forms part of the design.



A VIEW WITHIN THE ARBOR
OF A SMALL FORMAL GARDEN NEAR PHILADELPHIA

A SMALL FORMAL GARDEN NEAR PHILADELPHIA

WHAT IT COST TO BUILD AND THE EXPENSE OF MAINTAINING IT

“THE best wares come in small packages” is an adage having a true application to many gardens. Manorial acres, long perspectives of stately avenues, fountains and terraces interweaved into an opulent architectural setting, the traditional divisions and sub-divisions of European gardens, we cannot but gloat over with enthusiasm; but this should not be the enthusiasm which only admires without acting or creating. The desire to make for ourselves may indeed be within us, but checked by the erroneous belief that garden art necessarily requires the canvas of a great area of ground on which to display itself. Thought and study will solve all difficulties of limited acreage.

Compared with the progress we have made in elevating the architectural character of our dwellings, we have done but little at improving their surroundings. This is now to be taken up, not with the aim of spotting our suburban lots with a few shrubs and specimen trees, but to completely develop their whole area so that the full length of our roads shall be as gardens and not barren reaches between occasional single properties enriched with the designed use of leaf and flower.

Such a development has been started on a small property at Elkins Park Station, a few miles north of Philadelphia, where the trains to New York pass upon a high embankment;

and from the car window on the right the house and garden illustrated in these pages can be seen almost at bird's-eye view. The effective house of white-painted clapboards stands at the highest and northern end of a rectangular plot of land measuring one hundred and fifty by two hundred feet. The present owner, when coming into possession of it in 1902, wisely set to work to improve and to unify the entire ground and the house. With the assistance of his architect, Mr. Lawrence V. Boyd, a stable was built back of the house where it could be reached by a drive skirting the northern edge of the property. This economized space and left the remainder of the land intact. A barren hillside it lay, sloping off toward a junction of roads leading to the station two hundred yards away,—sunny and piteously inhospitable in summer; in winter, a dreary waste of wan, soggy turf. This unbearable lack of the beauties for which suburbs are sought has now given place to a pleasant garden occupying the upper half of the hillside and



THE GARDEN SEATS

A Small Formal Garden Near Philadelphia



A WALK BESIDE THE ARBOR

within view of half the windows of the house. Though it is as yet very young and tells with callow frankness its one-year tale, its modest layout is of the best and promises excellent results, a foretaste of which was enjoyed last summer when the parterres were already vivacious with color, free of the shade of trees and shrubs which will later gain

ascendency on three sides of the enclosure. The remainder of the hill below has not been forgotten or left to take care of itself, but has, on the contrary, been planted with a great variety of trees and shrubs, the nursery order for which reached a total of five hundred plants, with sixty-seven varieties, representing an outlay of \$450.

A close examination of how the garden was built may not be uninteresting, and figures covering the exact cost of its execution, Mr. Walter M. Ostrander, the owner, has kindly placed at our disposal. The first step at binding the grounds to the house was, as it should always be, the marking of the boundaries. This was done by means of a fence six feet high on the two rear and lower sides of the lot,—a fence built of bean poles set vertically close together with a horizontal tie near the top and heavy sustaining posts at intervals of eight feet. The cost of this construction was \$121.50, or forty-five cents a linear foot. Around the remainder of the boundary a privet hedge was already in place. Little grading for the formal garden was necessary, as this was located across the hillside on a naturally lower level than the house, from which a single earth terrace separates it. Along the outer edge of the terrace thus formed a low

barrier was made of the same fence construction as above but only three feet high. The bank between the garden level and that of the house is traversed by two sets of stone steps. These were built at the same time as a stone wall at the western end of the garden, forming there a back to three benches. All of this masonry was done for \$216. An arbor of wood was built at a cost of \$250, and a trellis screening the stable yard for \$60. The terraces and their edges were sodded and grass seed sown over the lawns. The box edging to the five parterres of the garden was set in place for \$190, and the small quantity of additional privet hedge needed was obtained at the usual price of fifteen cents a foot. The walks were formed of hand-made brick at a cost of \$192, and were laid on sand with a row set on edge around the parterres. A tank was originally designed for the center of the garden; but in place of this a flower bed was made and



THE FORMAL GARDEN FROM THE WEST

A Small Formal Garden Near Philadelphia

a sun-dial put in its midst on a standard of turned wood.

The planting was done from the specifications of Mr. Ogelsby Paul, personally supervised and the scheme modified by the owner. A row of Lombardy poplars screens the northern boundary, before which are the Indian currant, wild roses, English ivy, honeysuckle and periwinkle. Upon the eastern boundary are again Lombardy poplars, and in the space between them and

consisting of conifers, which lead up to the wall enclosing the garden seats. Against this are retinispors, arbor-vitæ, pines, Norway spruce and hemlock. Extending this growth toward the front road, and lowering it as it goes, are mountain pines, dwarf retinispors and Japanese roses. The parterres within the garden are surrounded by rows of peonies, roses and yuccas planted alternately. In the center of each parterre is a single Irish yew and the space sur-



THE FORMAL GARDEN FROM THE EAST

the arbor, covered with wistaria, have been planted arbor-vitæ, Austrian and white pine, magnolia, the flowering dogwood, the Judas tree, sugar-maples and honey-locusts, while a barrier paralleling the arbor is composed of rhododendrons, mountain pine and yew. In front of the porch is a mixture of the globe flower, spiræa Thunbergii, the red osier, Japanese barberry, Indian currant, English ivy and the memorial (wichuraiana) rose. Between the west end of the garden and the street is a varied planting, chiefly

rounding it is filled with the following:

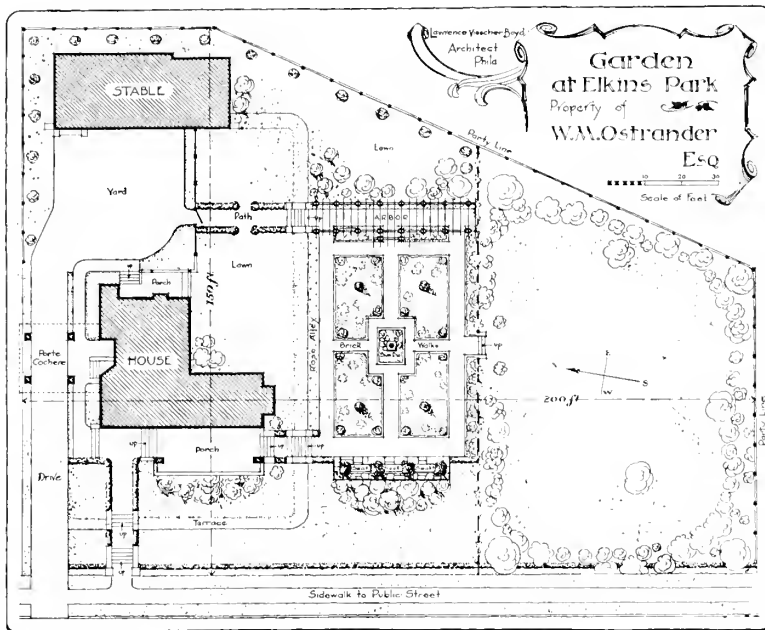
New England Aster	Dianthus barbatus
Funkias	Spiræa Astilbe
Hollyhocks	Campanula Carpatica
Larkspur	Stokesia
Hypericum Moserianum	Dicentra spectabilis
Phlox (hybrids)	Aquilegia
“ subulata	Foxgloves
Oriental Poppy	Rudbeckia Golden Glow

In this manner has the property of Mr. Ostrander been transformed, not only for the benefit of himself and the enjoyment of his family and friends but to the advantage

House and Garden

of the community. Situated as it is at a junction of important roads where nearly all the visitors to Elkins Park are likely to pass, it renders inestimable service at giving a tone to the whole locality, and suggesting to other residents what they, too, may accomplish with a pleasure in the doing and at little expense. The entire cost of improving these grounds is represented by the moderate sum of \$2300, a small outlay when it is remembered that the money once spent is not for a season only but for an indefinitely long time. Perhaps the garden features now built of wood will have to be replaced before many years, but the effect of all other structural parts will only be aided by the weathering and coloring of insinuating Time, abetted by the ever fuller and richer growth of vine and bush and tree.

But it may be urged the care which such a garden must continually have has here been overlooked. To the first cost already



THE PLAN OF THE GARDEN

The Property of W. M. Ostrander, Esq.

Lawrence V. Boyd, Architect

It was duly weighed by Mr. Ostrander and his architect before this garden was built, and their calculations have since been proved correct. This house and garden is what may be termed a "one man place," which means that the work of the stable is done by one man, and he, being an efficient person, also manages to give the garden the care it needs, except perhaps that in the spring and autumn a laborer may be called in for a few days. At those seasons also the enthusiastic mistress of the place is not to be curbed and she too lends her forces to the pleasurable task.

E. T.





The Beer Mug Decorations executed by Maxfield Parrish

THE ARTISTIC HOME OF THE MASK AND WIG CLUB

OF THE UNIVERSITY OF PENNSYLVANIA

By HELEN HENDERSON

WHEN the members of the "Mask and Wig Club of the University of Pennsylvania" determined upon securing a permanent abode, they were confronted with a more than ordinarily difficult problem in house-hunting. The vicissitudes of their transient occupancy of the several attic apartments dedicated briefly to their use in earlier years were many. The Mask and Wig Club had proved an unpopular tenant. On a number of occasions its removal had been at the suggestion of the property owner, egged on by the other occupants of the house in question and by the building inspector. It might almost be said that the Club on these occasions had suffered the ignominy of ejection.

The vigorous nature of the entertainments, for whose production the club exists, had invariably inspired both fear and disapproval in the minds of each successive landlord long before the expiration of his tenant's lease. The singing, shouting,

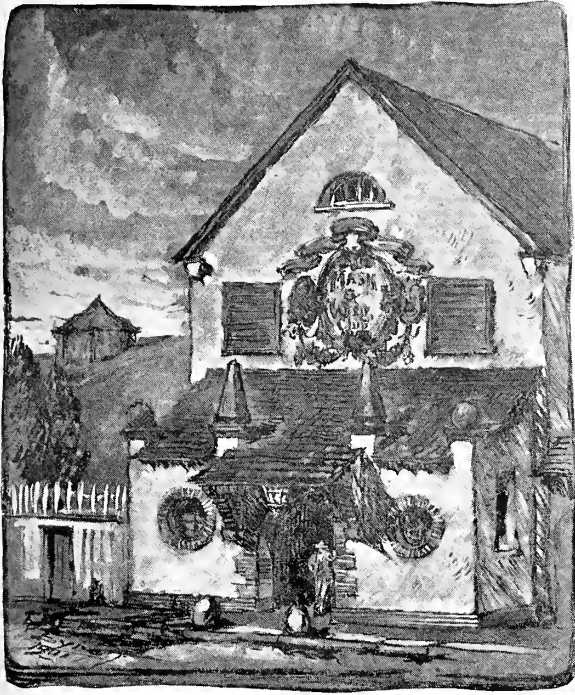
marching and dancing incident to the rehearsals of the great annual histrionic productions, as well as of the two preliminary performances given yearly, were readily construed a "nuisance" by neighbors and a menace to property so shaken and disturbed.

So it became imperative in the Club's rapid rise to importance in the college life that provision be made for a habitation where the peculiar features of its dramatic entertainments might be developed unmolested. Mr. Wilson Eyre had already been chosen architect of the proposed dwelling. Aided by a city map he and an influential member of the Club instituted a thorough investigation of that labyrinth of "back streets" which cut old Philadelphia into a tangle of criss-crossings running into the very heart of the once most fashionable district.

Their efforts were rewarded by the discovery of an old dis-



NEW FRONT OF THE MASK AND WIG CLUB



AN ALTERNATIVE DESIGN FOR THE FRONT

used stable on Quince street, south of Spruce and east of Twelfth. In olden times Quince Street was a roadway leading to the stables and carriage houses appertaining to the adjacent dwellings. This more or less intimate connection with aristocracy served to distinguish it from the nearby alleys and courts, now teeming with the colored population of the city.

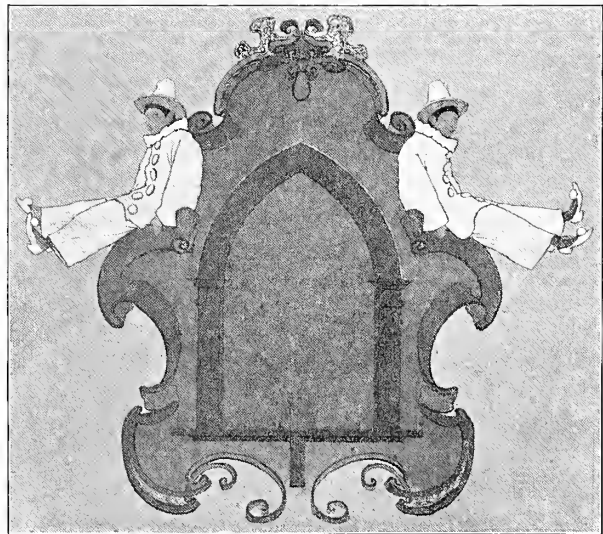
The early history of the house itself goes back some seventy years. The original structure, of which now only the walls and roof remain, was an Evangelical Lutheran Church. The white marble cornerstone, bearing the date 1834 and the name "St. Paul's," is carefully preserved by the present owners and is prominently placed in the hallway of the Club House. Bereft of its devotional purpose, the building became the property of the Hon. John Welsh, who modified its ecclesiastical features to the ruder uses of a stable. The Club's purchase of the property was from Mr. J. B. Ellison in 1893.

Though of the stable many traces now remain, there is little to suggest the church except the elemental shape and the contour of the rafters. Originally the structure set back fifteen feet from what is now the building line. Wooden posts, painted green and

in a fair state of preservation, still line both sides of Quince Street at irregular intervals from Spruce Street to the Club House. These were undoubtedly placed there before the days of curbs, to prevent the vehicles from encroaching upon the grass.

The first plans for alterations after the house became the property of the Club are dated 1894. The changes then made were of the most meager description. The funds at the disposal of the building committee were small and Mr. Eyre lent himself zealously to the adaptation of existing features to the Club's immediate needs. The façade was left practically unaltered with all of the original openings intact. These included the double carriage door, a small single door, four windows and the entrance to the hay-loft on the second floor.

In this original plan the old walls and the joists were retained. A heavy girder running from end to end through the middle of the building supported by brick piers was added to strengthen the second floor and sustain the weight of the dancers. The most radical innovation was the huge brick fireplace in the north wall of the carriage house, which has now become the grill room. Back of this room were the three stalls for the horses. This space provided a passageway to the janitor's room in the rear and a small vestibule which opens upon the yard. The hay-loft was readily converted into the rehearsing room or auditorium and was pro-



THE TICKET WINDOW BY MAXFIELD PARRISH

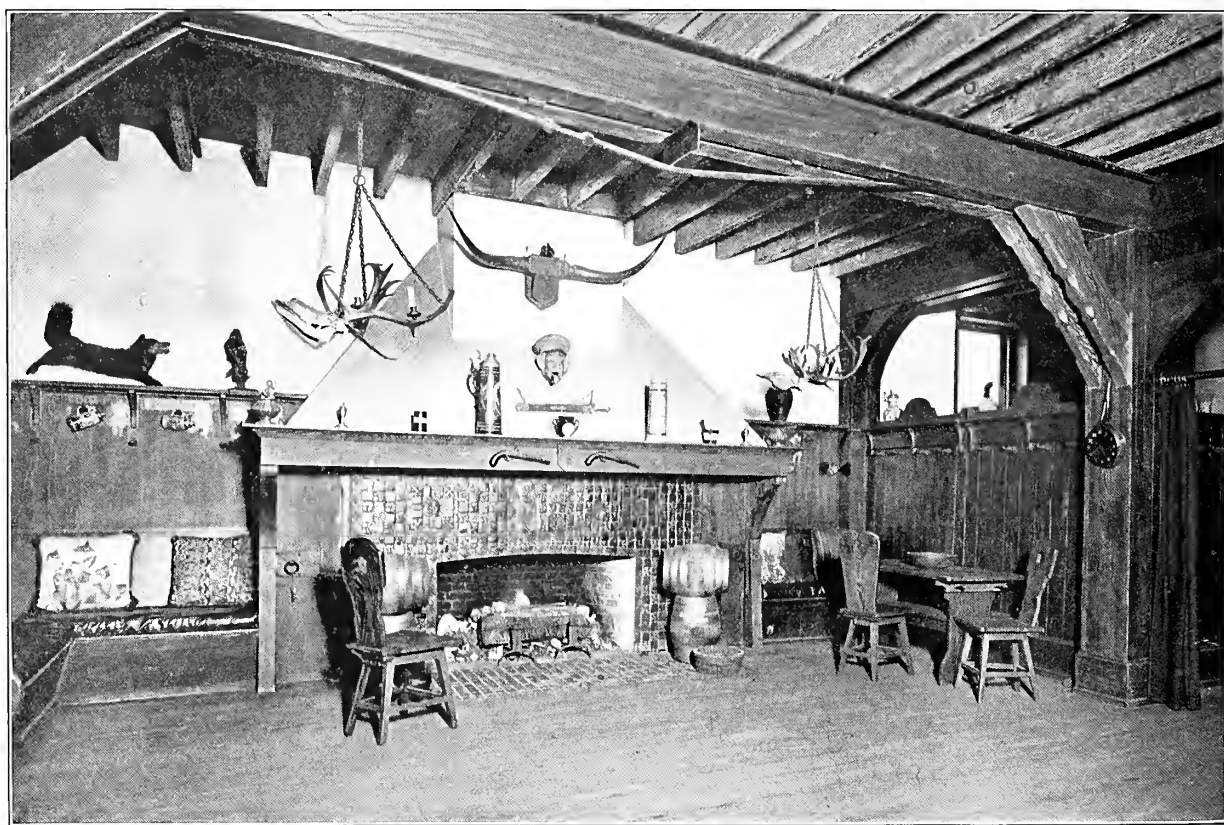
The Artistic Home of the Mask and Wig Club

vided with a small stage, with dressing rooms in the rear. The old peaked roof retained its original contour and the proscenium arch was shaped to accord with it. A small gallery cut directly across the front end of the hall and served to utilize the space lost in providing the stairway.

All the more elaborate alterations in the construction of the house were made in 1901, when extensions were made both back and front. This time the whole character of the front was changed. Mr. Eyre made two

the old, the line of demarcation being an old water-spout.

The material of the addition is yellow rough-cast. Over the door, in the shadow of a heavy wooden hood, is the number 310, and the title of the Club, skilfully lettered by Mr. Nicola d'Ascenzo in black and gold upon a flowing green ribbon. Directly in the center is a large, grotesque mask, cast in terra cotta. The other openings consist of two rows of old fashioned casement windows fitted with diamond shaped panes which light



THE GRILL ROOM OF THE MASK AND WIG CLUB

drawings for the façade of the house with different schemes for utilizing the fifteen-foot frontage. The more agreeable of the two—though both are charming—brought the lower floor out to the building line and left the second story as it was. The second drawing called for building out the entire front, enlarging both first and second floors by piecing on, as it were, to the original walls. This was chosen as the more practical of the two. From the side of the building the new part is easily distinguishable from

the auditorium and the gallery. In the gable above is slate. Depressions in the exposed southern wall suggest the shape of church windows which either existed and have been filled up, or which were simply indicated and left for a more flourishing time in the congregation's resources that never came. These make one more link with that almost mythical past.

Last year the Club House was altered for the third time, mainly on the second floor. Additional space was gained by extending

the second story over the court and janitor's rooms, deepening the stage and auditorium. The proscenium arch was moved back bodily. Two dressing rooms were provided in the extreme rear, while a flight of steps from the back of the stage leads to two more, situated in a sort of mezzanine floor between the first and second stories.

The roof was changed by enclosing the original rafters and forming an air chamber. In all these modifications it has been the

ing them and preparing their rough surfaces, the brown paint selected was put on directly over the whitewash. The experiment was hazardous, but the result so happy that it was decided to give the new woodwork the same effect. To accomplish this, the fresh wood of the doors, the shelves, the deep wainscoting, window frames and casings were primed very roughly with thick white paint, laid on unevenly. This was allowed to dry partially, then the dark stain applied, the

surplus being rubbed off with waste so that the white shows through distinctly and irregularly. So enthusiastic did the architect become over this discovery that he threw off his coat and painted a door himself to show the workman exactly his idea.

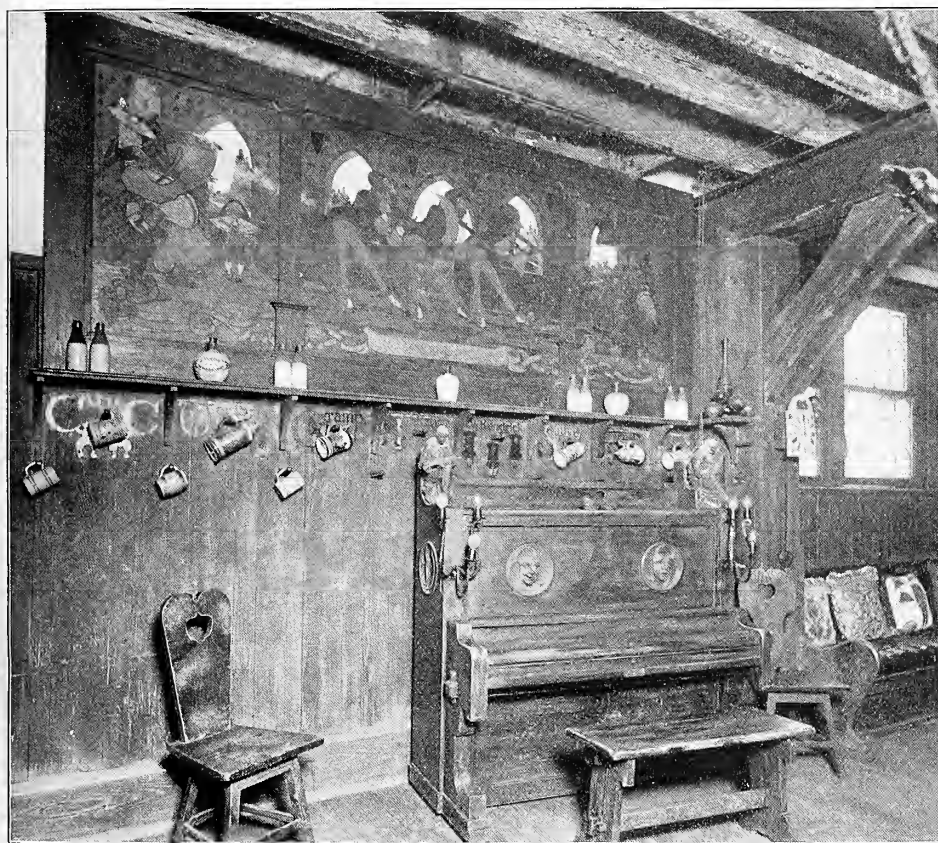
The doors throughout the building are of heavy tongued and grooved chestnut boards laid diagonally toward what, in popular parlance, might be called a "bias seam" down the middle.

The stairway is half enclosed and

the balustrade supported by a number of square posts at the several landings—for it makes three right angles in the ascent.

The grill room is of course the main feature of the house. As it now exists, it is in three compartments. The old original room is separated from that which was added by wooden partitions the same height as the wainscoting—in effect continuing it. These partitions are on rollers so that when desired the whole may be thrown into one large room.

In recent years the bricks of the fireplace



A CORNER OF THE GRILL ROOM
Showing the Old King Cole Panel and the Memorial Piano

aim of those in charge to preserve the original spirit of Mr. Eyre's first conception of the Club House.

The architecture of the interior suggests the Tyrolese. The walls are plain rough-cast, and the woodwork, both inside and out, a dingy, lusterless sepiä. The motive for the treatment of the wood was an accidental discovery. The original beams, which are left bare in the ceiling of the first floor, were whitewashed as became a cleanly stable. To avoid undue expense and labor in scrap-

have been replaced by Mr. H. C. Mercer's tiles. High-up windows, of leaded bull's-eyes, light the room by day, while huge antlers of noble stags, the skulls attached, form unique electroliers for artificial illumination. The furnishings of the grill room carry out the Tyrolese intention of the architecture. There are heavy oaken tables and chairs, and long wooden benches painted and stained to accord with the woodwork, and wide seats, cushioned with red leather, line the walls beneath the windows. The color throughout is extremely soft and old in its effect. A piano, the upright case designed by Mr. Eyre to harmonize with the rude character of the other furniture, was added to the properties of the Club as a memorial to Francis Penn Steel, Jr., in 1898. This stands in the grill room. Two masks, set in circles, ornament the front at each side of the music rack, which is lighted by two groups of incandescent lamps, the bulbs shaped like candles, fastened to the case. At each end of the top of the piano is a seated female figure about fifteen inches in height carved by Emanuel Maene. These are Gothic in suggestion, enveloped in folds of drapery and softly colored in reds and browns, somewhat after the fashion of the Tanagra figurines. One figure holds a book across her knees, the other fingers the strings of a guitar. The coloring was done by Mr. John Lambert and Mr. Eyre himself.

An up-to-date gas range with a deep, picturesque hood for carrying off the fumes from the cooking, has been placed in the center of the south wall opposite the fire-place. Here are also the plate racks, filled with attractive blue and white crockery, the row of shining copper utensils and the sink with running

water. The wall above the sink is lined with several dozen antique Dutch tiles in blue and white. Apropos of the color scheme, it is interesting to note that even the stone water-filter has, like the wood, gone through the process of staining and rubbing down to the desirable shabbiness.

In the grill room are the main portions of the original decorations done by Maxfield Parrish in 1894, when he was a student at the Pennsylvania Academy of the Fine Arts. These are of special interest as being practically the first commercial output of a man now at the pinnacle of professional success. The mural decorations show all the spirit of a *con amore* performance, and indeed the remuneration was trifling in respect of the merit of the work.

The principal decoration is a three-panel piece showing "Old King Cole" in the height of his merriment attended by his pipe-bearer, his cook with a huge bowl borne aloft and his fiddlers three, who outdo one another in servile attention to the luxurious whims of their monarch lolling at ease upon his throne and beaming with smug satisfaction in enjoyment of his creature comforts. The original water-color sketch is in the possession of the Pennsylvania Academy of the Fine Arts, purchased from one of its annual exhibitions.

A wainscoting of tongued and grooved boards runs about the walls of the grill room to a height of about six feet from the floor and is surmounted by a narrow shelf, beneath which are two rows of deep wooden pegs whereon hang the steins of the thirsty Club members. There are perhaps a hundred of these pegs, which serve to introduce the most unique feature of the decoration. Beside each peg Mr.



A CORNER OF AN ALCOVE IN THE GRILL ROOM

Parrish made a quaint little caricature done in his most characteristic manner. John Harold Brockie's peg, for instance, is designated by an earnest little knight who with helmet and spear rides valiantly to the joust on a spotted, white hobby-horse. By Trotter's adjacent mug a dancer poises upon his toes, holding out the skirts of his ample coat. Next is Henry G. Bartol's peg. A clown in blue and white costume stands with feet wide apart supporting a large sign, lettered with the owner's name. A grotesque little man perched on the edge of the mantel keeps simpering guard over Wiener's name and property. Most of the pegs painted by Parrish were purely fanciful grotesques without regard to the personality of the individual named.

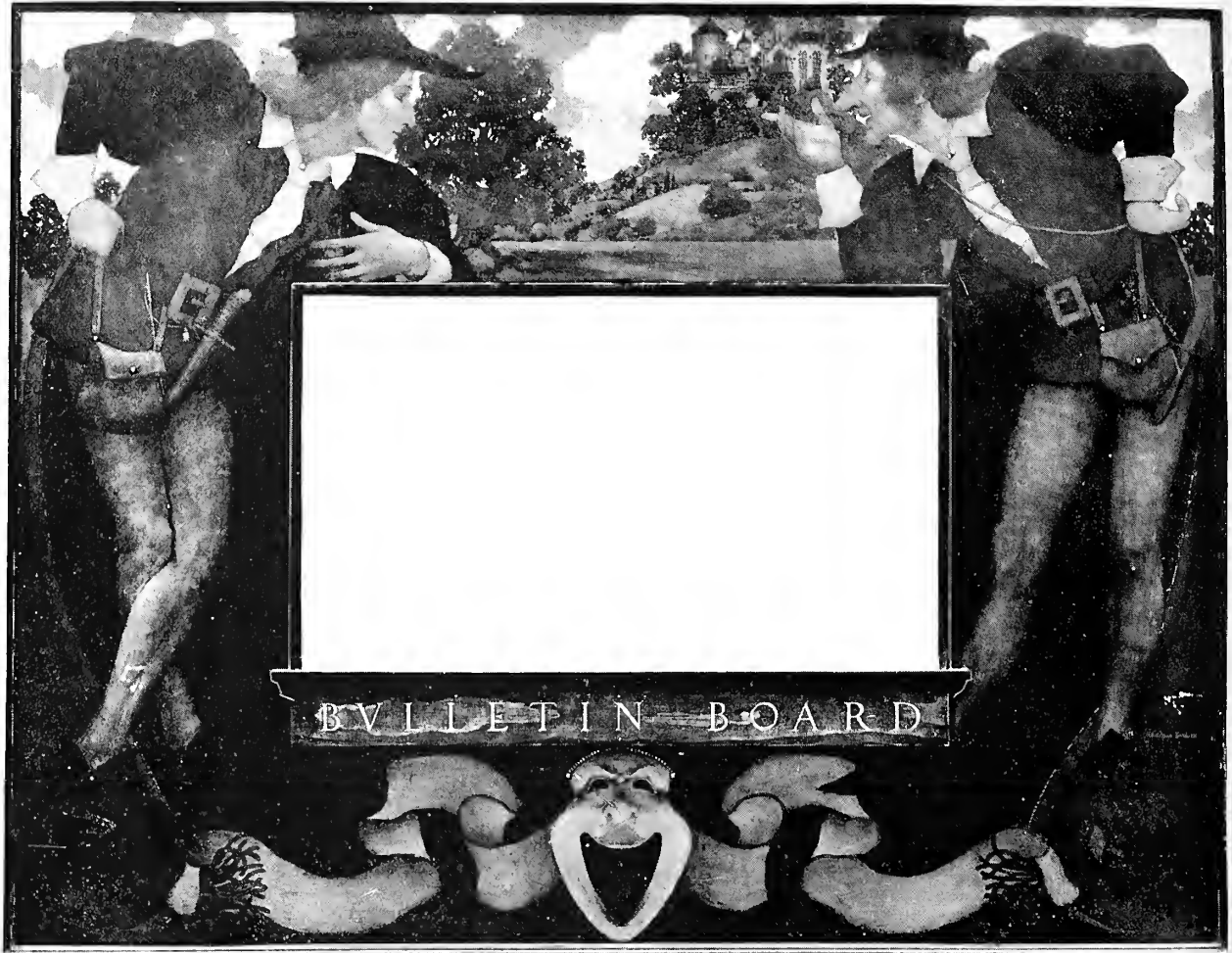
In others, done later on by Joseph J. Gould and the one by Lyman Sayen the idea has been to make a sort of refined comic

valentine, caricaturing certain fads or weaknesses of the members. Mr. Gould took up the work where Parrish left it. Dunn's peg had been roughly sketched in when Parrish gave up work upon the Club. Mr. Gould finished the figure as nearly as possible as his predecessor had meant to make it. Though the spirit of the little decorations has been admirably kept in the later work, one can recognize Parrish's pegs at a glance by their naïve drawing and individualistic treatment. The latest peg is one for Dr. Sylvester James Deehan done by Mr. Sayen.

The decoration over the old ticket window was the first of those made by Maxfield Parrish and was unfortunately sacrificed during the last alterations, owing to the removal of the wall upon which it was painted. A tracing was kept, and it is the intention to restore the decoration at some future time.



THE STAGE AT THE MASK AND WIG CLUB
Showing the proscenium decorations by Maxfield Parrish



A BULLETIN BOARD

Painted by Maxfield Parrish for the Mask and Wig Club

This was painted directly upon the wall over the pointed window and consisted of two gleeful pierrots who balanced themselves one upon each sloping side of its frame. The color was simple brown and white—the drawing crude but charming in its naïveté.

Over the proscenium arch in the auditorium are more Parrish decorations, and indeed the curves of the arch itself were surely suggested by the artist, so strongly do they smack of his style. Two graceful women's figures in heavy Robin Hood costumes bear aloft gilded masks from which fly fluttering ribbons further upheld by large white storks. The modifications in the shape of the roof have necessitated some changes in the direction of the ribbons, and in moving back the proscenium arch the plaster was cracked and damaged to a considerable extent. The necessary restoration of the painting was done by Mr. Sayen. The color of this dec-

oration is rich and harmonious, putting to shame the rawness of the stage scenery, and the lines graceful and dignified. The whole design fills the space admirably.

The simplicity and fineness of the auditorium is much marred by the hanging of numerous large frames filled with photographs of the play-actors, past and present, who have been immortalized in the theatrical efforts of the Mask and Wig Club. Undoubtedly interesting as records, these make but poor wall decorations, cheapening the general good tone of the room. The stairway is encumbered in the same manner.

The Club's auditorium is used mainly as a rehearsing room for the great annual *tour de force*. Beside this a play is given there each autumn before an invited audience by two casts drawn from the freshman class in college. From these the material for the spring show is gathered.



A Lichen-covered Statue at the Villa Campi

VILLA CAMPI

BY B·C·JENNINGS-BRAMLY

FLORENTINE VILLA GARDENS—IV.

TRAVELERS in Italy may remember the little town of Signa, the last but one of the many stations in going from Pisa to Florence. They may have noticed the gray pinnacles and towers of this interesting old town perched on the hill to their left, but they probably did not give much attention to the new one, built on the low-lying ground beside the river. Squalid and dirty, it is not even picturesque, a quality we all expect from Italian squalor and dirt. But if, nothing daunted by the ugliness around, they had looked up to the crest of the hills above the town to the south, they would have caught sight of the cypresses and ilexes of what was once the property of the old Florentine family of the Pucci, sold by them in 1856, and now known as the Villa Campi.

The carriage road leading to the villa climbs the steep side of the hill, then turns, and at last, without passing through gates or

any other sign of a boundary, loses itself in the grass of an avenue. Here the way is barred by a rusty chain, hanging across the road, from stone pilaster to stone pilaster. There is not a soul about. You may come and you may go, and no one will ask you your errand. The place seems deserted. Over the iron chain you are looking up one of five avenues radiating from the terrace above and cut through the ilexes growing on this, the north side of the hill. Statues on massive stone pedestals stand on either side at equal distances, the whole length of the avenue; but the ilexes, which were once behind the statues, have grown, and grown, untouched by gardener's shears, until the poor gods and goddesses can only be seen by those who care to push aside the foliage and gaze on their divine, but alas! moss-stained limbs.

This avenue leads directly to the house, but there is another road, less steep, which

curves round the hill, and on its way passes a spot which he who planned the garden was wise to make prominent in his design. We stand here on the edge of the steepest side of the hill, with nothing between us and a glorious panorama of the valley. Pan,

Bacchus and Ceres, three groups on heavy stone pedestals, watch the view with us. Two sides of the little terrace, between the statues, are closed in by a balustrade and parapet. From here we can see to our right Florence, backed by the blue hills of Vallombrosa,—Prato to the north—and, if the ilexes were trimmed, Pistoja itself might be seen farther on toward the west. The valley, as you



THE ENTRANCE TO THE VILLA GROUNDS
Avenue "A" (See Plan)

look down upon it, appears absolutely level, surrounded by hills that rise abruptly from it.

White villages, stately villas, green vineyards, gray olive groves, the silver ribbon of the Arno winding amongst them and the hot

sunlight everywhere, that is what you look upon. The most joyous landscape that will ever gladden your eyes. There is life and movement and change down there. Up here we are in the domain of the sleeping beauty. Life has been arrested. Some three hundred years ago someone planted those woods, planned those walks, said statues should be placed there, fountains dug here.

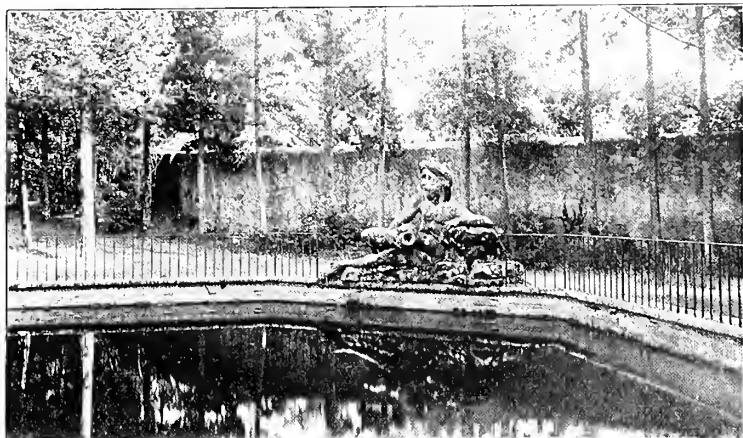


AN AVENUE LEADING TO THE VIEW-POINT

And that which he wished was done, and as he left them they have remained. All the change they know is that of slow decay. The trees have grown unwatched to their present height. The lichen has crept thicker on the statues, which, grandly impassive to what may happen to them, watch the world from their pedestals and scorn to think that aught but Time shall meddle with them and the garden they live in.

This may sound fanciful, but it is impossible to wander about the solitude of these avenues without submitting to the influence of the place.

A fine row of cypresses, even in height and all healthy, strong trees, line one



THE TANK AND THE GROTESQUE RIVER GOD

much wider at their base and divided into many twisted stems; this from their having been kept clipped for many years. When the fashion changed, they were allowed to grow tall.

On the other side of the road there is a dense ilex hedge quite fifteen feet high, against which, wherever the roads meet or whenever they form an angle, there are statues or pilasters; and the effect against the dark green is very beautiful.



THE VIEW-POINT OVERLOOKING THE VALLEY OF THE ARNO

side of the road that leads towards the house. These are probably not more than sixty to seventy years old, for their trunks rise straight and single. The cypresses of the eighteenth century are generally



THE VILLA CAMPI

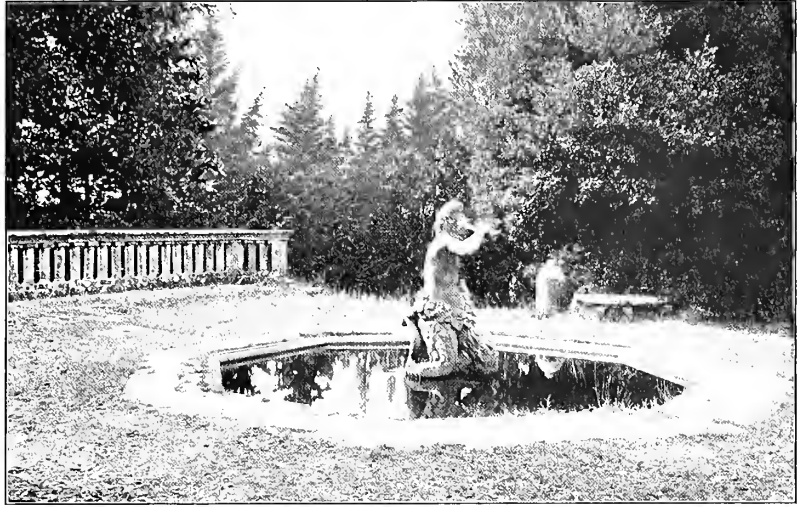


THE GARDENS OF THE VILLA

Turning round a corner and going up a steep bit of road, you at last reach the terrace in front of the house. This is a semicircular stretch of grass, edged to the north by the ilex wood and shut from the south by a low wall, whose only decoration is the oleanders growing in the garden behind, tall bushes that rise above the masonry.

It is surprising, not to say disappointing, when one has reached this point, to find that, instead of the grand sixteenth century villa you had every right to expect, the only buildings in sight are two very ordinary white stucco houses, one larger than the other, placed at each end of the terrace.

The larger one at the western end is the villa, and has the distinction of being approached by a few steps; the other, the *fattoria* (agent's house), is reached through a small door in the wall which opens into the garden. It is through this door we must pass, for the central gates look as if they



THE TRITON BLOWING HIS SILENT SHELL

had not been opened for many a long year, and the hinges are rusty.

Once inside and standing by the *fattoria* door, a long, stone-paved terrace runs from it to the villa opposite; the inner side of the wall is covered with ivy which, in its turn, is almost hidden by oleander bushes and aloes planted alternately. The flower garden proper fills the space between house and house, and is at a lower level than the

terrace, along the southern side of which a fine wistaria and other creepers form a hedge. The flower garden is all of formal beds and gravel paths. The fine box borders have little to protect. A few jasmine, pomegranates, bamboos, a sickly palm or two, some monthly roses, have survived. Some ivy leaved geraniums and zinnias seem to have got there by mistake. Lemons in pots are of course there; without them we should not believe ourselves in Italy; but there is very little else that shows sign of any gardener having passed that way.

Standing on the terrace, between house and *fattoria*, we are on the very crest of the narrow hill, and find the gardens and pleasure grounds are laid out on its southern slopes.



A DESERTED GRASS WALK

Avenue "B" (See Plan)



THE STEPS LEADING TO THE GRASS WALK

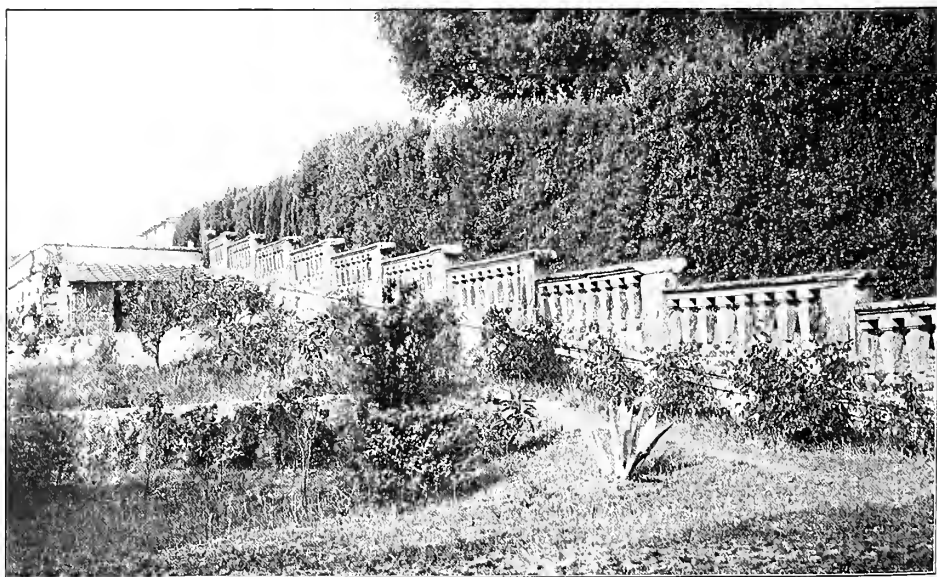
Whoever planned them—may it not have been Tribolo?—has utilized the lie of the ground most admirably.

Below the garden and reached by three stone steps opposite its central path, we come upon a long grass terrace about fifteen feet wide and ninety feet long. In England it would be called a bowling green. A thick clipped cypress hedge separates it from the garden above, and a stone parapet from another garden below. This parapet opens out in the middle into a small amphitheatre of stone steps, facing a broad grass walk running straight down the hill to the hexagonal fountain and balustrade seen in the illustration. The view behind the fountain is shut in by a row of tall cypresses, growing at a much lower level but tall enough to hide all view of the *podere* (or farm) below, although, above them there is a magnificent view of distant pine-covered hills. To the left, as you leave the steps, you will see a deer reclining on a pedestal. His companion on the other side is gone.

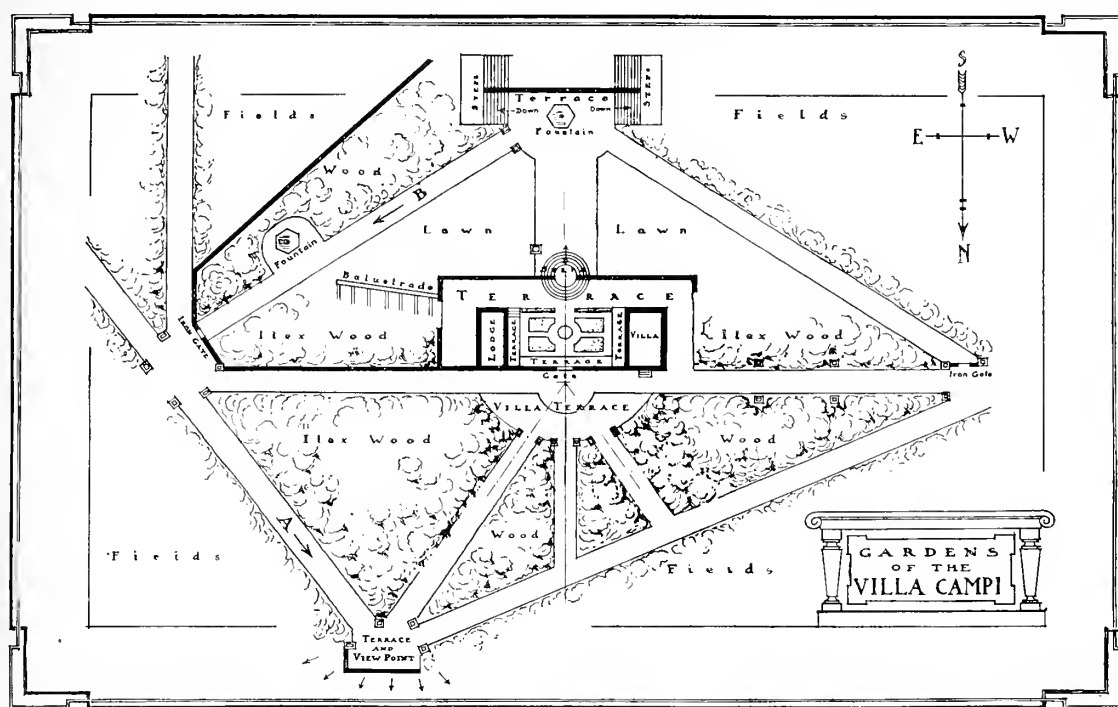
On either side of the grass walk, which runs down the hill, is what has become a delightful tangle of climbing roses, pomegranates, magnolias, Japanese medlars, aloes and statues. The statues are, however, smaller and of finer workmanship than those in the drive. Briars, roses and clematis creep over everything, the beautiful fruit of the pomegranates hangs unpicked on the branches, the untrodden grass grows rank, but it will be a melancholy day when some too zealous gardener puts order into this lovely abandon.

When you have reached the hexagonal fountain, that in which the fat Triton sits, energetically blowing his silent shell, you look east and west, down the grass walks more than one hundred and fifty yards long each way, ending in modern iron gates of no beauty. A thick belt of cypresses runs on the lower or southern side of these walks, opening out for the little terrace of the Triton fountain, and again near the eastern end, to curve round a large stone *vivajo*, or water tank, where fish used to be kept alive ready for the use of the table. A modern iron railing disfigures it now, but the big-headed River God sits as he has sat for many a long year, turning away from his own ugliness reflected in the water before him.

Another grass walk to the east leads to the garden terrace. It runs between the ilex wood, here forming a screen, and a splendid



THE BALUSTRADE AGAINST THE ILEX WOOD



THE PLAN OF THE GROUNDS
Especially measured and drawn for House and Garden

line of balustrade, one of the architectural beauties of the garden. From these to its farther end the terrace is supported by a wall, a fine piece of strong masonry. As the hill gets steeper, the wall grows higher until, at its western end, it stands out in a bold angle reminding one of the ramparts of many a fortified castello not far off. It may be interesting to mention that a castello in the Italian sense did not necessarily mean a castle in the English sense. In early days it signified a group of houses, generally inhabited by members of one family, but sometimes by others, and surrounded for protection by walls or ramparts. "Montegufone," the home of the now extinct family of the Acciaïoli, is an instance. Later on it was turned into a magnificent villa and has now, alas! returned to its primitive use and harbors in tenements, whose gateways bear the shield of Anjou, families upon families, not Acciaïoli, who earn their living by plaiting straw.

But to return to the Villa Campi. Of the house, as it now stands, there is little to be said. A grand villa had been planned and the architect's designs still exist. Why it was never built, we do not know. It is a contradiction to the usual rule in Italian sixteenth century villas, where the house was

thought of first and the garden afterwards,—in most cases a formal thing of beds and fountains enclosed within walls. Villa Campi, as it is now, consists of an oblong stucco-covered building, without any ornament whatsoever. If not beautiful in itself, however, it is surrounded by much beauty: the loveliness of its own gardens, and beyond them, the glorious view, over pine-covered hills, to the blue mountains, with a glimpse of the roof of "Artimino," that grand villa that Bernardo Buontalenti built for Duke Ferdinand I. and which now belongs to the Passerini.

Villa Campi is indeed uninhabited, and although one wonders at this fact, one can but hope the day may be far off when some enterprising owner shall think it desirable to put his property in order. It will be desecration. Those lichen-covered statues, those ancient trees, those sleeping fountains, should pass their allotted span of existence in solitude and silence.

It was fitting that the gardener who lives there should not be able to tell me the name of the present owner. He thought the place still belonged to the Pucci! And what mattered it to him? The spirit of the place possessed him. The owner might change, but the villa remained the same, a thing not of the present but of the past.

SUBURBAN STATION GROUNDS

By CHARLES MULFORD ROBINSON

TO the commuter using a suburban railway the erection of pretty stations and the beautifying of their grounds is a matter of great concern. It means the extension of the home atmosphere quite to the railroad track. When he steps off the train he is at home,—as far as the soothing calm of a lovely scene can make him,—without having still a quarter mile of dreary trudging before there comes heart's-ease.

There is something in this, for the commuter's ideas are expansive. His house is wider than if he were in town, and it has a little garden around it; but even this increase of space is not enough for him. Consider how the landed proprietors—heartless speculators or mere corporations though they be—have found it financially worth while, in the larger returns they get, to give to

the tract a pretty park-suggestive name; and so to lay out its streets and develop them that the whole district shall be garden-like and beautiful. It is not less to the railroad's interest than to that of the original proprietor of the land that the community should be well liked and populous. The railroad, then, is doing no more than its share, no more than it owes to itself, in making its part of the town—which is also the town's official entrance—attractive. And when it does this, it does much for the commuter;—its own gain is dependent upon his—pleasing even his expansive ideas. It makes his home seem

considerably nearer his office, and that means a great deal to railroad and to commuter.

But to the vast traveling public, whizzed through the suburban stations at unchecked speed, the attractiveness of the setting is really of very little moment. The through passengers at that time are thinking, in a distributive or collective way, of satchels and umbrellas, and if they should have a thought for architectural or gardening design as applied to railroad stations their study would reward them with little more than a blur. In hopeless jumble of name-sign and porte-

cochère, baggage truck and crimson Rambler, perspective and proportion would be annihilated. The travelers would be little wiser than if they had devoted themselves wholeheartedly to satchel and umbrella.

For this reason a discussion of how any particular

road has developed any particular stations is of general interest and value only in the suggestiveness of the examples. The question may be of immense interest to the commuters directly affected, and to the residents of the rival stations; but they make a small part of the traveling or the reading world. The applicability of the selected examples to other regions can alone make them of general interest.

This is the standpoint, then, from which properly to approach an account of how certain station grounds that are unusually successful have been developed. Such examples



WABAN STATION

BOSTON & ALBANY R.R.



BRIGHTON STATION

BOSTON & ALBANY R.R.

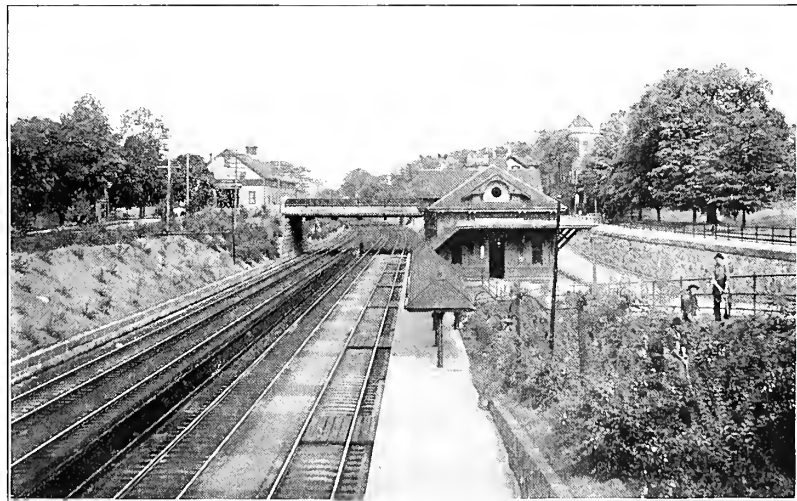
may be found on the New York Central's Boston and Albany division, the road that forms that division having been one of the pioneers in the work—gradually developed into an art—of beautifying station surroundings, having far distanced one of its contemporaries in the movement and having in permanence of effects outdone the other. Considered in this larger way, the study is full of suggestion and ought to have wide interest, for he who wills may learn—not merely what is here done, but what, under the like conditions, can be done. That makes the study personal and helpful.

The problem becomes simply this: A certain road is unusually successful in the artistic effect of its station gardens. These station grounds cannot, obviously, be all alike. They represent a great variety of topographical conditions. Given, then, this or that original condition of topography, what did the road do with it to attain such success? "House and Garden" has already had something to say regarding a few stations of the Newton Circuit, just around Boston.¹ Though these include some of the best on the road, it is not necessary to further touch upon them here.

A station that was not il-

lustrated in the previous article is Waban. Notice the pretty parklike effect here, and how much this is enhanced by the diagonal path that comes into the foreground of the picture. Two highways lead past the station. One crosses over the tracks at right angles, and to this the diagonal path leads, with effect far lovelier than if the ground between road and station had been cleared for an unnecessary little plaza. Behind the bushes—mainly bridal wreath, if one may trust the memory of a June day

when it was all abloom,—the carriage drive leads into the highway, at the corner of the station grounds. An alternative plan would have thrust the planting where the path now is, and have led the path beside the road to the station. That would have been drearily commonplace, and thus does little Waban offer a good example of the value of a daring imagination in the planning even of station grounds. The other highway is parallel to the tracks, and you can see how the driveway, curving beyond the porte-cochère, reaches it. A landscape architect does not consider a road as a thing to be emphasized any more than is necessary, and to get a good picture he has to define—or, in a measure shut in,—his design. Faithful adherence to an



WEST NEWTON STATION

BOSTON & ALBANY R.R.

¹ November, 1902.



WELLESLEY FARMS STATION

BOSTON & ALBANY R.R.

artistic conception, without permitting the railroad ideal of sheer directness, utility and dead level to intrude, seems to be the secret of the good effect here secured. The station grounds, small as they are, are like a little park. This suggests that the landscape architect must have been left very free. After the railroad engineers had finished their work he must have done his untrammelled. The policy of noninterference is to be kept in mind as a fundamental principle in observing the other station grounds that are noted.

On the other half of the Circuit, the main line half, are Brighton and the Newtons—places passed over with hardly a word in the earlier article. Yet they are interesting as illustrating the treatment of a type of topography that is not uncommon near large cities and that always seems difficult to handle artistically. Here four tracks cut a broad, relentless swath, and they are thrust through the towns at a level lower than the adjacent streets so that there may be no excuse for grade crossings. Between stations the sides of the cut are prettily planted, but the highway is paralleling the steam road at the top of the bank, leaving small space for gardening effects when a station is to be put in and a

retaining wall substituted for the slope of the earth. What shall be done with the problem?

At Brighton the highway dips a little, and the station has been put at its level, a flight of steps leading up from the railroad platform to the floor of the waiting-room. The retaining wall is brought frankly to the station, but at its top there are the bushes and shrubs of a little garden. This garden is beside the highway, with the stone station—charming from that side—as the center of the picture, and with no hint of the

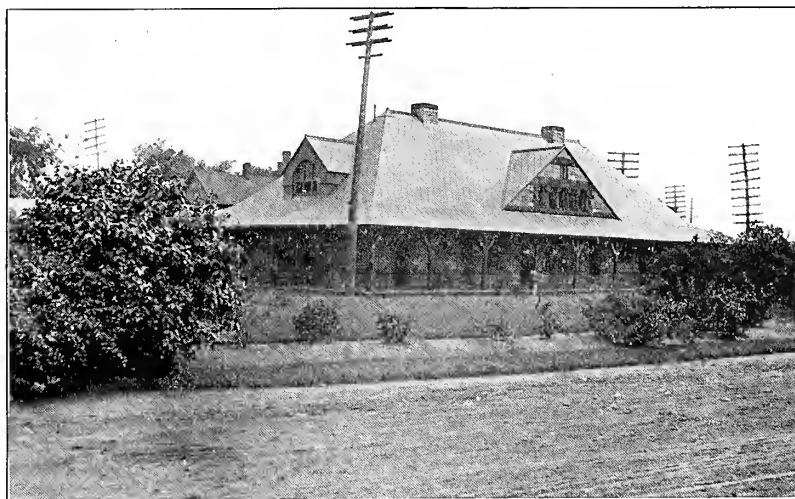
less pleasant parts of a railroad. At West Newton, on the other hand, the station, which is of the older type, has been built at the track level. At what must have been considerable expense, the retaining wall has been pushed clear beyond the building, and a road has been brought down to the level of the station. There follows the familiar result of a station that is only an incident, and a slight one, in the course of the railroad, while it has no essential connection with the town to which it ought to mean so much. The illustration shows the pleasantly planted embankment; but this stops as the station is reached, is lower than the approach road—hence barely visible from it—and can be said to add no charm to the station sur-



THE POND AT WELLESLEY FARMS

roundings. It is merely making the best of a spoiled opportunity.

Beyond the Newton Circuit the Wellesleys are the first places reached. At Wellesley Farms, which is the first of the three, the highway is about parallel to the railroad, with the little station lying between. In the tract that separates highway and railroad there is a pond, and probably most railroad companies would promptly have filled it up. But once more a good landscape architect is glad to get not only hints, but all the help he can, from Nature; and when in this case she furnished so charming and unusual a feature as a pond on station grounds, he availed himself of the opportunity. There is certainly a sensible and widely practicable suggestion in this action. He has protected the little sheet of water by a tangled wild border, and since it was not in quite the most convenient place he has swung the highway sharply around so that, while skirting, it may not trespass upon the pond. The result? Wellesley Farms Station is unique, and to be remembered. It has the strongest sort of individuality, as almost every site in nature would have if it were given a chance. You can have no doubt that people grow actually to love it, and can



CHATHAM STATION

BOSTON & ALBANY R.R.

fancy little babies wheeled up and down there in their carriages—think of that, for a station on the main line of an important steam railroad! In this connection it should be observed, that as one comes to the station, the tracks themselves are quite “planted out.” It is not the landscape architect’s business to advertise steel rails and cinders. He does better than that for his road.

Next after Wellesley Farms is Wellesley Hills, and then comes Wellesley. There is at the latter place a condition that is extremely unusual, and one wholly delightful to a preacher of civic art, for a town center has been created and then made dignified and beautiful, and the station—the town’s official entrance—is a detail of the center.

To be sure, this detail has not been made so essential as it should be; it is not worked into the composition quite as one would wish; but the general effect is so very much better than usual and is so full of suggestiveness and inspiration that it well deserves study.

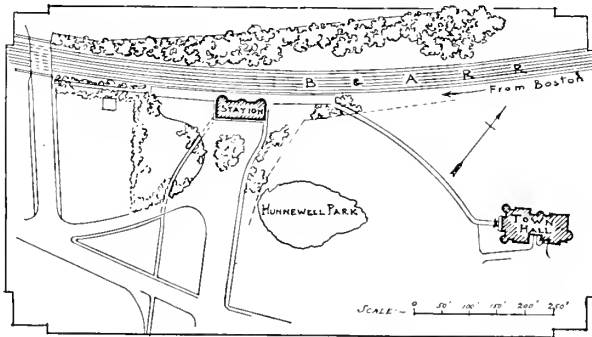
On the left, as one approaches Wellesley from Boston, and as the train slows down for the station, a park is seen. On one side of it is a pretty public building; and at the other side, among the shrubs and trees, is the not less attractive station. The



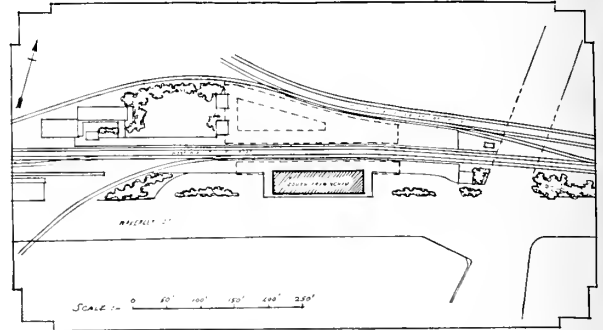
CANAAN STATION

BOSTON & ALBANY R.R.

Suburban Station Grounds



PLAN SHOWING POSITION OF THE STATION AT
WELLESLEY



PLAN SHOWING POSITION OF THE STATION AT
SOUTH FRAMINGHAM

public building is the town hall, and connected with it is the Free Library which, with the park of some ten acres, was given to the town by Hollis H. Hunnewell. The structure is of stone with freestone trimmings, and the library portion alone cost \$60,000. Mr. Hunnewell provided further, however, a fund of \$20,000 for the care of the library and grounds; and, as the town adds something to this, they are kept in excellent condition. When the station is reached, it appears from the train exactly as if it were the little stone lodge to the park where centers the town's community life. This is just the effect it ought to have, and together buildings and park form a civic center. The result is something more than pleasing. It is satisfying, and it enhances the dignity of a community which to its other outward attractions adds, obviously, that great thing—a civic consciousness. If from the side of the town the effect is not quite so good—because the station has been rather “planted out” and minimized when, with the convergence of roads to it, it should have been emphasized and made a distinct accent or goal—the error is easily seen and the way of its correction is plain. The lesson that Wellesley teaches is as unmistakable as if the effect from the town were as surprisingly delightful as from the railroad, and even from the town side it is exceptionally good. With very slight changes the Wellesley approach could serve as a model.

Five minutes from Wellesley, which is to say a half hour from Boston, Natick is reached, and one discovers even from the car window that the city's suburbs have

been left behind. That, however, is incidental, for we are seeking hints and there are still lessons for suburban stations. The station is now decidedly the best looking building in sight, and a good deal of the town, one has to confess, is in sight. The grounds from the station to the main street form a perfect little garden, but, as far as one can see, its good example has had no effect. Even the railroad seems discouraged and the slopes of the cut are now abandoned to their natural dreariness. If Natick would brace up and make itself as attractive as the towns to the east of it, one feels sure that the railroad would extend its careful work—a reflection that suggests the reciprocal relation in this matter between a town and its railroad.

A few minutes more and an important junction is reached in South Framingham. Busy railroad junctions are seldom inviting, for art has such a deal to overcome that the obstacles seem to dishearten it. South Framingham is no exception in the restriction of the ground available for planting, but there is a very good building and wherever there does appear a corner that can be planted the opportunity is availed of. At Westboro, a little further on, a highway crossing the tracks at right angles suggests that the train shall stop well to one side. Again the considerable space between highway and station—crossed by path and road, neatly divided by shrubbery as at Waban—has been made a little park, the road turning back in a circle just beyond the station. North Grafton, the next station, offers an excellent contrast between the old method and the new. There are no grounds, and

the wooden station is of the anciently familiar type. Beyond Worcester there is little to attract special attention until West Brookfield is reached. Here there are beautiful trees.

Chatham, for all its planting, has much more the air of a station. Even without the telegraph poles its purpose could scarcely be mistaken. The same may be said of Canaan, which is interesting as a very small station with very small grounds. Both these structures are of the more distinct type designed by H. H. Richardson. The grounds at Canaan are so small that they might well have discouraged planting, but one finds that this has been done—around the borders, where it would shut out structures that might possibly be objectionable. There is at least that chance, even on small grounds, if the station be good enough to prevent such an attitude from seeming ridiculous on the part of the railroad.

And now, in running the length of the road, we have seen stations below the level and above the level of the nearest highway, with large grounds and small, with and without natural features of interest, even—at the extremes—stations at a point of junction and in a civic center. Surely among these examples, considered not for themselves but for their suggestiveness, there is many a hint for the suburban or village improvement society that wants to “fix up” the railroad approach to the town. There is not often a more popular place at which to begin work, nor is there often a better one. If the corporation sees that the society has popular support and is in earnest, it is almost sure so to co-operate as to make the movement a success. And success counts for much at the start. It is an old and true saying that nothing succeeds like success.



Entrance to Vandeventer Place

Louis Mullgardt, Architect

THE “PLACES” OF ST. LOUIS

A FORM OF THE SUBURBAN COMMUNITY PECULIAR TO THE WORLD'S FAIR CITY

BY S. L. SHERER

IT IS a noticeable characteristic of American cities, that some peculiarity of laying out the streets, or type of building, distinguishes them from each other. St. Louis is no exception to the rule, and the salient feature that so signally differentiates it from other cities is the numerous private places wherein the more notable residences are

concentrated. While all of these places evince some attempt at landscape design, they are not especially remarkable in this respect alone, and serve to verify the observation of Lord Bacon that “men come to build stately, sooner than to garden finely.”

Doubtless the idea of converting a tract of unimproved land into a semi-private park-

The "Places" of St. Louis



ENTRANCE TO WESTMORLAND PLACE
Eames & Young, Architects



ENTRANCE TO PORTLAND PLACE
Theo. C. Link, Architect

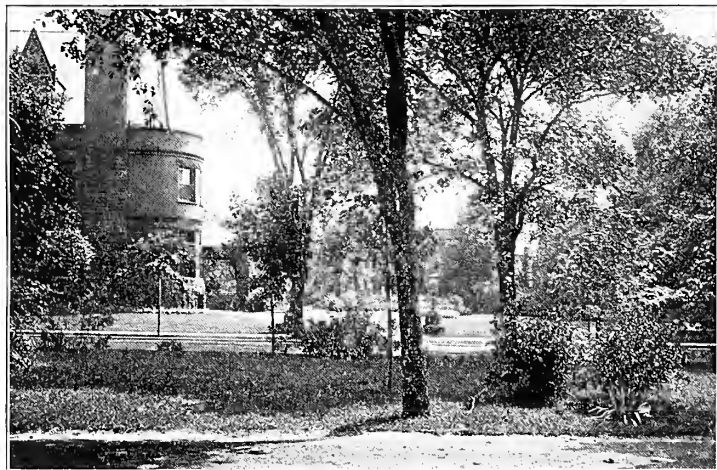
way originated in the demand for greater privacy than that afforded by the usual public street frontage, along with the desire for a more attractive environment of houses whose cost is restricted to a sum that ensures buildings of a desirable type. The realization of such a plan, where certain features are enjoyed by the residents in common, presupposes an adherence to the communal principle to the extent of employing gardeners, watchmen and caretakers, whose services are shared by the residents and recompensed upon the basis of feet frontage. Such other responsibilities as are incident to the maintenance of the place are assumed by the community of owners, who do for the individual what the individual would find it inconvenient to do for himself.

The idea is one whose advantages are apparent, and evidently appealed to the distinguished horticulturist Henry Shaw, who, at the time he laid out Tower Grove Park, set apart a strip of land two hundred feet wide on either side of the park which was intended for residential sites, but which was never utilized for that purpose.

The several small places that adjoin Lafayette Park, but more

especially Benton Place, dating from 1868, were probably the first beginnings of the "Place" that subsequently was developed on a more elaborate and larger scale, although the designation was applied as early as 1853 to localities that were merely streets, notably Lucas Place — now a relict of departed grandeur, but still not without a certain charm for its many old mansions that are reminiscent of the less strenuous life of antebellum days.

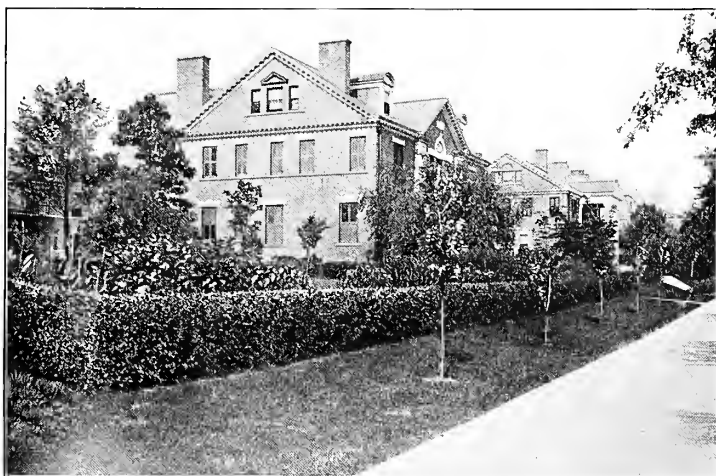
The first place to be given a layout approximating the present type of place was Vandeventer Place, laid out in 1870; but owing to its then remote location its development was retarded until a much later period. It is a rectangular tract of land 422 feet in width by 2245 feet in length, intersected by an avenue, and having a central mall or parking 50 feet wide, encircled by driveways 30 feet in width. Twenty feet



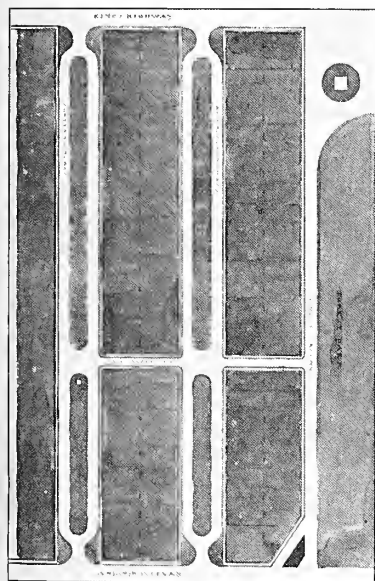
VANDEVENTER PLACE LOOKING ACROSS THE MALL
to grounds of H. Clay Pierce, Esq.

from the inner line of the sidewalk plot, which is 12 feet wide, are placed the houses which face those on the other side of the mall. The style of the houses reflects the architectural taste of their respective periods, and vary greatly in the merit of their designs, as might

be expected, when it is considered that they date from 1872 to the present time, and range from the Lionberger house by H. H. Richardson to houses that, unhappily for the beauty of the place, mar it through a lack of architectural fitness. At either end entrance gates—which are similar to each other in design and admirably adapted to the purpose—enclose, or rather screen, the reservation. The vista from gate to gate is one full of quiet charm, and the place is invested with an air of sylvan beauty that can only come from the mellowing touch of time. The



VIEW ON FOREST PARK TERRACE, WESTMORLAND PLACE
Residences of B. B. Graham and R. S. Brookings, Esqrs. Eames & Young, Architects



PLAN OF WESTMORLAND AND
PORTLAND PLACES

attempt at gardening has been made, but the illustration of the house conveys but a partial view of its pleasing environment.

Notwithstanding the haphazard development of Vandeventer Place, the beauty of the long sweep of green parking half redeems its failure as a wholly successful scheme. It was, nevertheless, of sufficient attractiveness to suggest the development of Westmorland and Portland Places, which adjoin each other and are situated immediately north of Forest Park, thus ensuring their permanent preservation as desirable residential districts. As evidenced by the

planting, however, seldom extends to the lawns that immediately surround the houses, and no especial effort has been made to enhance the beauty of their setting by a rational planting of trees and shrubbery. A notable exception, however, is the Pierce grounds, where some

accompanying plan, the topographical layout is essentially the same as Vandeventer Place—that of a central parking planted with trees and shrubbery, bounded by graveled roadways and sidewalks with an alignment of shade trees, and faced with houses which, being of a later date, have been designed along somewhat better architectural lines than those in places of earlier origin. The entrance lodges at either end vary in design, and, as may be seen from the illustrations, are of a character that contribute to the ornamentation of the places. The building restrictions in force in these last named places provide that the minimum cost of the houses shall be \$25,000, and that the building lots shall not be less than 100 feet, a frontage too restricted for the character of the houses that have thus far been erected, and which range in cost from the amount named to \$200,000. Heavy hauling and



ENTRANCE TO KINGSBURY BOULEVARD
Barnett, Haynes & Barnett, Architects



ENTRANCE TO WASHINGTON TERRACE
George R. Mann, Architect

undesirable classes of vehicles are excluded, and the privacy of the place is guarded to a point where the rights of the individual citizen are not abrogated. Situated within the corporate limits, they enjoy the same public utilities as other portions of the city.

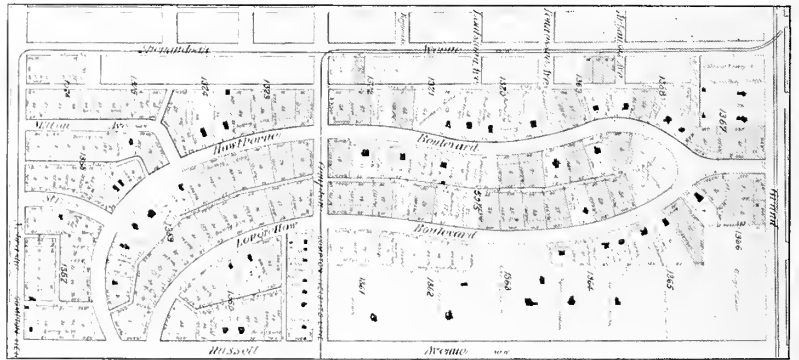
Here, as in Vandeventer Place, the planting has been confined principally to the mall, although the aspect of several estates here indicates the effective setting that has resulted from the skill of the landscape architect. The same agreeable result is also shown in the illustration of the delightful old-fashioned garden that surrounds the Graham House, which overlooks Forest Park.

In but one instance has statuary been used to accentuate the natural beauty of a place. The statue of Ruckstuhl's

"Mercury Amusing Himself" well illustrates the advantage that would result from its intelligent use.

The same general idea has governed the making of Kingsbury Place, which is segregated from the main-traveled roads by a monumental entrance; likewise that of the adjoining Washington Terrace with its ivy-clad gateway of a design that plainly suggests its French prototype. The plan of the latter place, however, has been modified by the omission of the mall.

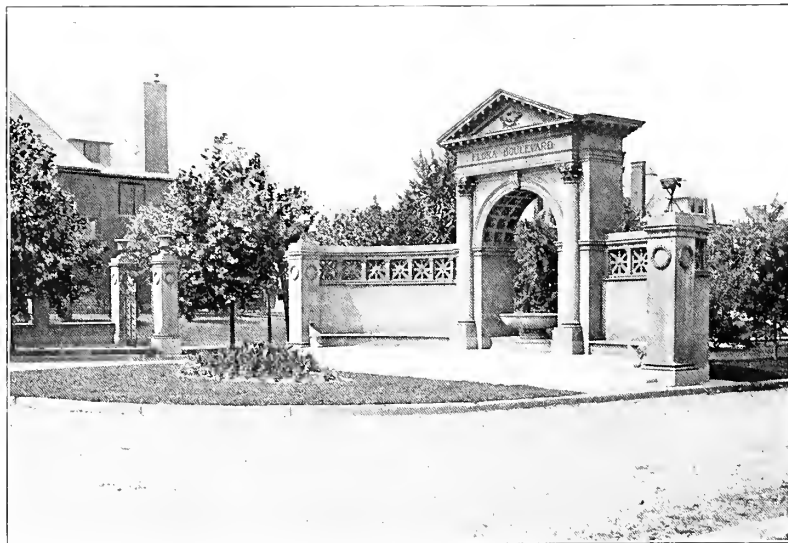
In both places the sense of newness is too apparent to command admiration, nor have the projectors availed themselves of the gardener's art to any appreciable extent.



PLAN OF COMPTON HEIGHTS

Like the places heretofore mentioned, they also suffer from a too close proximity of the houses whose relation to their sites is so large that a certain fitness which larger grounds would give is entirely lacking.

One of the most recently made places is Flora Boulevard, which extends westerly from Grand Avenue and terminates at the main entrance of Shaw's Garden, a distance of perhaps



ENTRANCE TO FLORA BOULEVARD
Weber & Groves, Architects

half a mile. It resembles the foregoing places in its topographical treatment; but beyond the rather well designed entrance, which screens the parking, there has been slight attention paid to the beautification of the place.

A departure from the symmetrical layout of the places noted is shown by the surveyor's plan and view of Compton Heights. Here formality has given place to an irregular division of lots and a curvilinear arrangement of roadways, with the result that a more picturesque effect has been attained. The unconventionality of the scheme affords a greater diversity of vistas, and seems more in consonance with the idea of a private park, although the absence of entrance gates and a central parking will impart an urban rather than a suburban aspect to the place when it is built up.

Although this list might be extended by the mention of many other places—both old and new—they would merely exemplify the same idea developed in a slightly different manner.

While the work achieved in St. Louis is not beyond criticism, it nevertheless commends itself for its initiative, and is not without value for its suggestion of finer possibilities. The idea is one that lends itself readily to adaptation, upon modest lines, to suburban towns, as well as to the more elaborate treatment suitable to more highly organized urban communities.

In passing it may be of interest to mention that the tract of land which is now Westmorland and Portland Places was a cow pasture fifteen years ago, and was purchased at about \$5000 per acre. After grading, sewerage, paving and planting, the lots were sold at prices ranging from \$65 to \$90 per



MAIN ENTRANCE OF COMPTON HEIGHTS

front foot according to desirability of location. Today these same lots command \$175 to \$200 per foot—a striking illustration of the enhancement in value resulting from the improvements, and proving that such undertakings provide a very profitable investment for the real estate promoter and owner, to say nothing of the far greater benefit that accrues to the community by virtue of having within its confines semi-private parks that make for a beautiful city.

In view of the ever-widening appreciation of civic beauty, it is pleasant to picture the ideal place that might be evolved by the guiding hand of a master architect, aided by the revived art of landscape architecture and the more ancient art of sculpture—a place grouped with houses individual in design, though well controlled towards the formation of an harmonious ensemble.

From the foregoing brief survey it is evident that the idea of private places is one that promotes that union of house and garden essential to the art of living rightly, and its realization a factor that adds immeasurably to the attractiveness of a city. It likewise imparts a measure of privacy to home life that is highly desirable in these days of glaring publicity, and serves to protect a neighborhood from the many annoyances that necessarily surround localities where restrictions do not obtain. And, finally, it encourages the building of houses of a higher standard of architectural excellence, and thus makes for a well ordered city and a better life.

WHAT CAN BE DONE IN TEN YEARS

AT MAKING A COUNTRY HOME—IV.

By MARY C. ROBBINS

(Continued from Volume IV., No. 6 of House and Garden)

AN OLD-FASHIONED GARDEN

FROM the early days of New England settlements the garden was dear to the hearts of the women, and still in our neighborhood one can detect the site of a long-fallen house, by the flaunting tiger-lilies and other old-fashioned perennials which serve as its tombstone.

When we went to "Overlea" there were still traces of what had once been a cherished garden plot. English violets and periwinkles were straying in confusion, ancient shrubs and hedges grew tall and neglected near the old well, tulips sprang up in the grass, daffodils and narcissus rioted under the dilapidated old rose-bushes and lady's-tresses, which from a once-neat border had grown into a tangled thicket.

Deprived of the support of the old house, above whose third-storey window it once waved, a stout trumpet-creeper had developed into a spreading bush, which still shelters myriads of lilies-of-the-valley in the spring. Buckthorns and lilacs had become trees; rose-bushes bearing white, yellow or rosy strays of bloom were scattered in profusion about what were once borders, or a garden-plot; and Sweet Williams, shrunk with age and neglect, sprang up from self-sown seeds on the sunny side of the box arbor.

After our trees and shrubs were under way, it seemed well to utilize this storehouse of perennials, and to rescue the old roots from the choking grass which stifled them; so a very simple garden was dug where old pear-trees needed fresh food and careful pruning, and the long box-edged beds, which border the walk to the well, are now filled with old-fashioned blossoms of some sort, from earliest spring until late autumn.

The soil is rich and moist, so water-loving plants grow luxuriantly, and the many-colored irises, French, German and Japanese, find a congenial home. Comparatively little care is paid to this garden where things come up

very much as they like. In spring and autumn the ground is enriched, and the superfluous growth given or thrown away, and every year enough goes into the dump-heap to plant an acre, since things spread inordinately in the moist soil.

Though a perennial demands less than an annual garden, it does require a good deal of attention, for roots do better if divided, and moved to fresh places, and the tendency of vigorous plants is always to get into a desperate tangle in midsummer, and there is a provoking determination in colors to conflict, in spite of one's most faithful efforts at harmony.

A bed of cherry-colored phlox, for instance, far removed from any other color, planted in a corner near the terrace, sends up seedlings of all sorts of fine roseate hues which swear vigorously at the cherry tones we are determined to preserve in the mass; so that all through the summer uprooting has to go on, to the detriment of the symmetry of the beds, which show gaps like freshly pulled teeth for several weeks after the extraction of the offending members.

The joy of an old garden of this kind is perennial, for it constantly affords the unexpected, in addition to what is counted on. Seeds, brought by birds to its congenial shelter, germinate, and delight the eye with fresh specimens, and thus, though old favorites perish, new ones come to take their places. I cannot hold up my straggling garden as an example to any one. It has its moments of beauty, and days when nothing but its picturesque tangle redeems it from disgrace, but it is a good experiment ground, and from what I have there learned I can deduce certain general principles which may be of use to others.

In these days of a return to formal gardening as an architectural feature attached to a house, I would gladly put in a plea

for another sort of garden in addition to the parterre, into which this last might easily lead—a garden suggested by the form of the land, with little distant nooks where one flower grows, or some rare shrub; a garden with shaded walks, with places to linger in on a hot day, nooks for retreat and meditation, a garden loved by birds, not all of flowers, but of branching trees, and shadowy shrubberies, and points of interest a little remote and mysterious.

Flowers and shade are thought to be incompatible; but one can have shade to lead to flowers, and flowers that illuminate shade in sudden openings. In the bright hot glowing parterre it is impossible for the owner to labor except on dull days, or very early or late; and who does not know the charm of the garden stroll at any moment, with its sudden pauses to pull a weed, which lead to perhaps an hour or two of hard work. To this a shady garden constantly beguiles one, for even if the work is in the sun, the shade close by affords a refuge to the weary.

To those who would plant a perennial garden I have a few suggestions to make. Let the soil be deep and richly manured to begin with; give the roots plenty of room, and allow for spreading. Mass the plants as much as possible, and do what can be done to avoid a clash of color. This last sounds simple, but, in a limited space, if one wants a variety of bloom, it is very difficult to guard against conflicting tones. If there is much room, of course each kind of plant can have its appropriate sphere, but in our own little plot I am tormented every spring by the fact that the peonies will come before the scarlet oriental poppies get through blooming, and for a brief space there is war among the angels. Peonies really ought to have about a quarter of an acre to them-



A PATH IN THE FLOWER GARDEN AT "OVERLEA"

selves, to get the full effect of their magnificent shades and shapes, and in a little garden how can this be done? We have one border along a driveway in which whites and reds are alone permitted, with now and then a touch of blue or yellow. Of course the variation from red to white gives a fine sliding scale of pinks, if only the red-pinks are allowed,—such pinks as harmonize so perfectly in the Shirley poppies, which, no matter how various, never swear at each other. Once admit, however, a purple-pink petunia, or a common double poppy, with that touch of magenta which Nature seems especially to delight in, and the whole scheme goes to pieces. Here a splendid summer staple is the bee-balm, with its fine cardinal tones, which, if kept closely cut after flowering, will keep in bloom for months, and spread everywhere. Then come the red gladiolus, a few clumps of deep red cannas, tuberous begonias and salvias, and any other red thing that leans towards cardinal color, with Shirley poppies wherever they want to come up. There is an old-fashioned early red-lily which roams about and is very prolific, that is effective in masses, and the captivating little montbrètia, with its red and yellow surprises, is a most welcome occupant, while a cluster of marigolds, in the shelter of an evergreen, keeps a dash of perpetual sunshine in its corner.

In the long bed in the lower garden there are great groups of London-pride (scarlet *lychnis*) and tall tiger-lilies, but these do not harmonize with the beds in the terrace border, and the plants are very encroaching, so they are not allowed to appear in it.

If expense were no object, it would be easy to plan a perfect little formal garden just below this terrace, on which the house would look down; but where no animals are kept on a place, it is wise to limit the garden to such a space as can be properly enriched without too large an expenditure.

It is all very well to dream of wide expanses, of myriads of plants of one kind, of rods and rods of different flowers, but these require a gardener and no end of food. Merely cutting the flowers means a great deal of labor and much time; and if a garden is to be kept in condition, all blooms past their prime must be removed every day. One can be a slave to a row of sweet-peas, which promptly grows shabby if neglected for a very short time, and the arranging of flowers in vases may take hours. To those who are short handed, I recommend a certain indifference to neglect and wildness in the more distant sections of the garden, for Nature herself will see that the untrained luxuriance has its beauty, and yields its harvest of bloom in sweet succession.

One word about a border on the north side of a house, if such be desired. It must be remembered that in summer the sun rises far to the north of east and sets far north of west, so that whatever is there planted gets a good deal of sunlight, both in the early morning and late afternoon, so it need not be given over wholly to ferns and other shade-loving plants, if there are no trees to intercept the full light. Pansies will bloom all summer, and tuberous begonias will rejoice in just such an exposure, so that one can be sure of a blaze of color all the time.

Nothing is more effective in the curves of the garden borders or shrubbery than a mass of tall larkspurs of varying blues, which can be kept blooming steadily by cutting the stalks down to the ground so soon as they have flowered. These are exquisite in contrast with the tall white lilies which blossom in midsummer.

With regard to transplanting hardy flowering plants, I find that with proper care not to disturb the roots, they can be moved from place to place at almost any time, if set in good soil, and kept well watered and shaded for a few days. I have sometimes brought home in my hand or in a valise, in midsummer, some perennial from a friend's garden, and have not been disappointed in my hopes that it would bear the change and live.

So many are the lovely flowers with which one longs to crowd the borders, that each attempt to speak of a garden extends itself into an essay. The rose alone demands a chapter, the lily another, and who shall chronicle those lesser beauties which, as says the poet, are the stars of earth's firmament. After all, it is not the myriad varieties which make your garden lovable, but the spirit which animates it, the suggestion it affords, the changes forever possible. No garden is



THE OLD WELL AT "OVERLEA"

immutable. It can be made yearly to respond to one's changing moods. It can be gay and somber by turns, a place in which to laugh, or an echo of one's gravest thoughts. Let the one who plants avoid imitation, and strive to express his own idea. If his garden means something to him, it will be of moment to someone else. Like a room, it should express individuality and have charm. Do not set out a flower because someone else has it, but because you think it will become a certain spot. Study the ground, and study the plant before you fix upon its final habitation, and let Nature have her own way a little; it is often better than ours, as can easily be seen, if one examines a woodside shrubbery of her planting.

There are books in abundance which give one the technique of the garden, and illustrations to guide to its picturesque form; but these are for education of the mind and eye, not for crude copying. From them one learns the elements of the art, not its final combination. A century ago all English gardens of note had grottoes in them, stuck over with shells and stones. Now, we Americans run to pergolas, often meaningless pergolas, which lead nowhere, shade nothing, not even a seat for the weary. The mock Italian gardens, which are freaks, are decorated with bits of marble that make them look like a child's playhouse. The American

gardener should have wit enough to evolve a garden of his own; something characteristic, suited to the climate and his ultra-modern home. Till the garden becomes an expression of the needs of its owner and the requirements of its climate, it is a failure, an anomaly, merely a senseless copy of an inappropriate scheme. It seems to me that we need to be simple and not affected, and on such lines we can be as large as our purses permit, for of large simplicity is grandeur made. Each nation has had its garden with a characteristic touch. Shall we alone fail to achieve the distinction of individuality?

I have wandered from my theme, but return to the starting point, the memory of those colonial gardens whose traces still linger at "Overlea" in the box arbor, and the ancient, time-honored perennials, which still cling to the soil with the sweet savor of an earlier age, homely and lovable, which we do well to cherish and to honor.

The old well, from which generations have drunk, embowered in Persian lilacs and rose-bushes of an unknown antiquity, recalls the past as we draw up the oaken bucket and drink its sparkling water; and, as we sit upon the steps that lead up to it, the catbird draws near to scold, and tell us we are but things of yesterday beside these century-old relics which surround us, on the site of the vanished garden of a bygone day.

A SUN-DIAL

TO BE PLACED IN FAIRMOUNT PARK, PHILADELPHIA

DESIGNED AND MODELED BY A. STIRLING CALDER

THE collection of sculpture which the Art Association of Fairmount Park has been instrumental in bringing to that pleasure ground is to be increased this year by the addition of a sun-dial. It is the first dial of any sort the Park contains and probably the first American example to be aided by such elaborate sculptural treatment as may be seen in the accompanying illustration, which was taken from the plaster model now completed at the studio of Mr. Alexander Stirling Calder.

To him the commission for the work was given by a member of the Fairmount Park Art Association, who desires to withhold her name that the gift may be anonymous.

The dial is to be placed beside the "Sunken Gardens" of the Horticultural Hall in the Park and the observer will approach it upon ground almost level with the bottom of the platform. With this in view the relation of the approaching eye to the figures can be

judged when it is added that the height from the bottom of the platform to the dial face is four feet and six inches. While Mr. Calder views the subject of sun-dials as essentially architectural, rather than sculptural, he has in this case made the sculpture play an all-important part in his design. A table for the level dial is to be supported. Usually this

turally over-conventionalized. They are lusty maidens and robust, and as easy in their postures as the duty of supporting the table will permit. It is a rose that Spring holds in her hand; poppies bedeck an arm of Summer; Autumn bears the grape; and a branch of pine lies across the figure of Winter where the drapery disappears, as in



THE MODEL OF THE SUN-DIAL FOR FAIRMOUNT PARK

A. Stirling Calder, Sculptor

is accomplished by means of a central shaft, either ornamented itself or having decorative figures applied to it. But the sculptor's imagination did not turn upon so trite a pivot. Our table is borne by no shaft at all, nor by anything at its center, but by four figures of young women grouped around its edge and representing the Seasons. These are far from being boudoir types of womanhood or mere remnants of feminine grace architec-

all the figures, into the outline of the body above the waist. In an apple bough held aloft by each is a suggestion of the full opulence of the year which each season foresees in turning her expectant head toward her companion season before her, whose place she is to usurp. With this idea of rotation accords the circular shape of the table above, and the signs of the zodiac about its outer edge tell of the inter-

minable succession of the universe. Between the signs and the characters which name them the edge of the table is pierced to render it lighter in fact and appearance.

If we are to name them by the duty they perform, these figures are caryatides; but they are the easiest in manner and most graceful maidens of that family it is possible to meet. The natural attitude of the models who were used was only changed by a little readjustment of the points of the body, notably in the length of the legs; and if any rectitude of poise be apparent it is alone revealed in a side view of each figure obtained in standing close by and noting the very slight twist and absence of curvature in the back. In all else there is freedom from restraint, fullness of form, depth of shadow, bright sunlight and abounding sculptural color. These will be realized in the neutral gray of Tennessee marble, which is to remain unpolished, thus leaving to the imagination the continuance of details which the artist has purposely refrained from in his mind and in his clay.

The dial-face has been calculated by Messrs. Queen & Co. and will be made by them with decorations added as suggested by Mr. Calder. These, together with the considerable mathematical data which has been worked

out, will constitute an elaborate design. The plate is to be twenty-four inches in diameter and of bronze let flush into the marble table. On its face time will be measured between the hours of 5 A. M. and 7 P. M. and the intervening space is divided into periods of five minutes each. Alternating with the names of the months are those of twelve cities under which the difference of time is given for various points over the globe when it is noon at Philadelphia. Several rows of figures under each month give the variation between clock and sun time. The gnomon has been the subject of no little study. It is shown by the artist's latest sketch to be elevated on two small feet above the surface of the dial (that the center of the design thereon can be the better seen) and comprising within its triangular outline an hour-glass enfolded by the wings of Time.

This and the dial-face were unfortunately not completed at the time the photograph was taken; but the main conception of what will constitute the dial's chief beauty can well be judged from this record of the sculptor's model upon which his own hands have signed a fresh *motif* as satisfactory to the eye as it is unconventional in conception.



Gate-house of the Manigault Mansion, Charleston, S. C.



A GARDEN DOORWAY OF A HOUSE NEAR PORLOCK, ENGLAND

Especially photographed by House and Garden



A Village as seen from the Fields

THE RURAL HOMES OF ENGLAND

By
CLIFTON JOHNSON



A House beside a Mill Dam, Isle of Wight

ENGLISH houses are built to last. By contrast many of our American homes seem like temporary shelters. The dwellings of the mother country are never of wood, and they are designed not only to withstand indefinitely the ravages of the weather, but those of fire. It would indeed be difficult for the average Englishman to comprehend what a devouring scourge fire is with us, for in his country destruction of this sort is a rare experience. So well are his houses constructed and so seldom are these sacrificed by accident that old buildings are in the great majority and are the typical ones. I should, however, have to modify this statement with regard to some of the large towns that have grown very fast.

Naturally, the newer buildings are less attractive than the old. They are stiffer, more regular and more prosaic. It is not often that they are actually ugly, yet at best they want the mellowness that time alone can give them, and the hu-

manized sentiment that comes from long use.

One artistic disadvantage of the newer structures is that they are apt to have commonplace roofs of slate, while the older houses are usually roofed with tile or thatch. Tile is unfailingly decorative and attractive, and the passing seasons paint and ornament it with soft-tinted weather-stains and gatherings of moss. It is also a good protection against the outer heat and cold. But the roof of thatch is more comfortable still, and it is at the same time the most beautiful roof imaginable. There is grace in all its outlines, which so blend with the landscape that the roof seems as much a growth of nature as does a mushroom-top. Its color,

too, is constantly pleasing, whether in its shining golden newness, or in its gradual browning, or in the caked and mildewed greenness of age. Then, too, it is warm in winter and cool in summer. Yet, because of its clumsiness, and because straw, which is the



THATCHED DWELLINGS AT FARRINGTON
From a photograph by Clifton Johnson

common material for thatching, is far higher in price than formerly, it is gradually being abandoned.

A thatch roof will last from fifteen to thirty years. When it begins to get leaky, there follow a few seasons of desultory patching. Then a new coat is put on over the old. In the course of time the thatch becomes exceedingly thick, and the little dormer windows recede far back in shadowed aper-

stones are so heavy that the roof in time sags badly and the effect is strangely rude and aboriginal

The house walls are usually of brick, though this is not always apparent unless one looks closely; for many people give their cottages a coat of whitewash every spring. The wash is as a rule a most glaring white, but some cottagers mix in color, and get charming tones of gray, cream and pink. Others give the



A THATCH ROOFED HOUSE NEAR FRESHWATER, ISLE OF WIGHT
Especially photographed by House and Garden

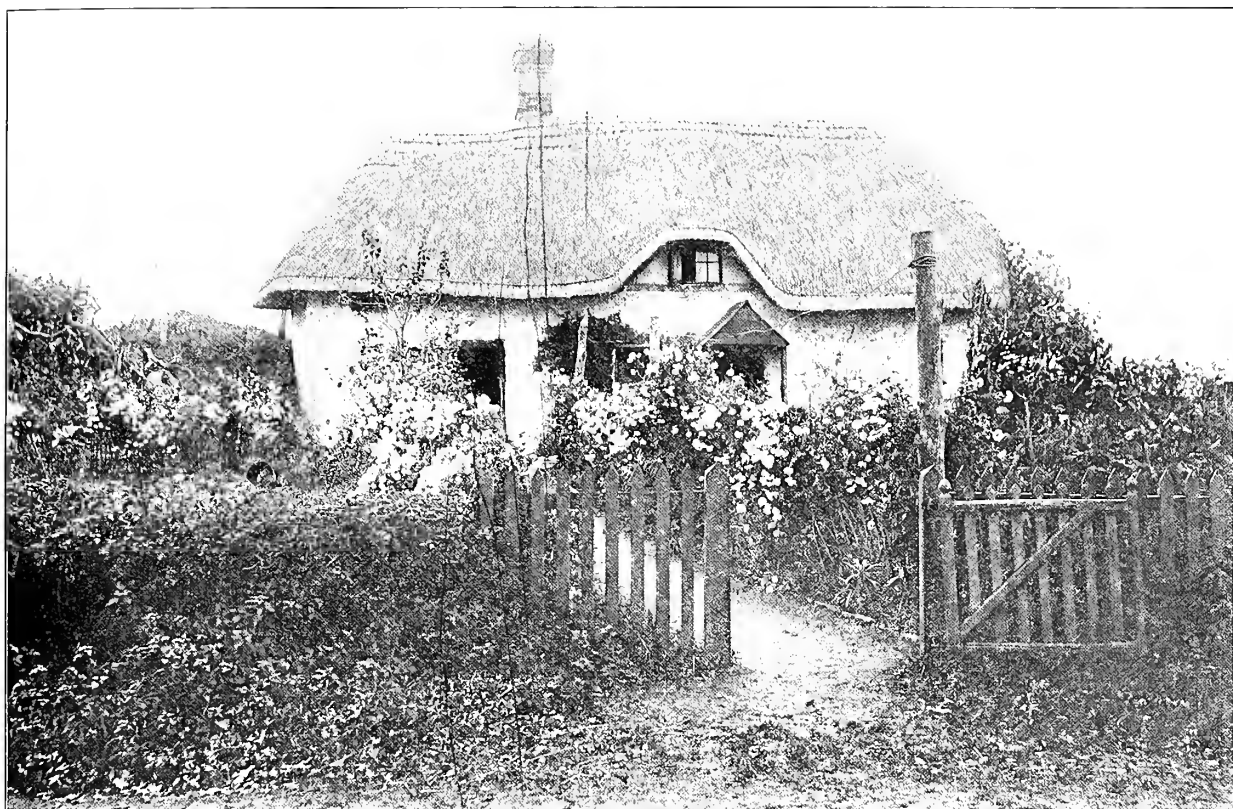
tures. The swallows and sparrows build freely in the straw and all the spring and summer the villages are enlivened with the twitter and flittings of the former, while the latter are chattering busybodies that stay the year through.

Perhaps the most curious roofs the traveler sees are those of stone. They are quite common in certain parts of England. The stone is split after the manner of slates, but the pieces vary much in size and thickness, and some of them run up to a weight of two hundred pounds. Taken altogether the

bricks a coat of plaster. In certain districts it is the custom to mix gravel with the whitewash and apply the mixture by throwing it against the wall. The building thus gets a rough coat of grit known as spatterdash.

Many of the older house walls have oaken beams and braces incorporated in them, and these timbers lend an agreeable touch of picturesqueness. In the towns, one frequently finds houses with overhanging upper stories, but such structures are seldom to be seen in country villages.

Vines and rose-bushes cling to the walls



A COTTAGE ENTRANCE GAY WITH ROSES



HOUSES AT LAYCOCK

Especially photographed by House and Garden



A COMPOSITION OF HEDGE, VINE AND THATCH



A HAMPSHIRE DOORYARD

of the rural homes in great profusion, and often a species of cherry tree is trained to spread its branches out flat and fan-like on the house surface. This greenery is a great help in blending the dwellings harmoniously with their surroundings. They lose their artificiality and establish such close relations with the earth and its growths that they seem to have originated as much with nature as with man.

The windows in the older houses do not match each other in size, shape, or placing. They have small leaded panes, often diamond shaped, that are delightfully quaint and pleasing. These windows do not slide up and down as do ours, but they open outwards on hinges as casements. Their attractiveness is heightened by a strip of lace curtain hung across the lower half, and there are usually side curtains also, or a curtain that lets down from the top. The last was, in my experience, a nuisance; for the contrivances which manipulated it were nearly always irritatingly feeble or absolutely decrepit. Another feature of the window is a wide inside sill. The house walls are substantial and sometimes approach two feet in thickness; so there is ample window-sill space for plants, or shelf-room, or a seat.



A COTTAGE IN THE NEW FOREST



COTTAGES AT SWAY, HANTS

Few country houses have a cellar, and the kitchen is almost certain to be paved with stone, brick or tile. Not infrequently the other apartments on the ground floor are similarly paved. The kitchen often has no ceiling save the beams and boards of the floor above, and such simplicity of construction helps to make its aspect very interestingly ancient.

Nearly every house has great old-fashioned fireplaces, and these are so built into the walls that they could not be removed without large expense and damage. The result is that people have let these old caverns remain, but have filled in the lower half with

masonry in which is built what is a cross between a small fireplace and a stove. An open grate occupies the middle of the space, flanked on one side by a water-tank and on the other side by an oven. There are homes that have American stoves, but you do not find them often, and most of the women have the impression that these stoves are very difficult things to manage.

The open grates burn a great deal of coal for the amount of heat they give out, and in the dull, chilly days of winter the houses are at times very uncomfortable. This discomfort is due in part to the loss of heat up the



HOUSES ROOFED WITH STONE

From a photograph by Clifton Johnson

wide chimney, and in part to the character of the floors, and the general looseness of doors and windows.

The reading habit is not nearly as common in rural England as in rural America, and the young people loiter much about the streets during the evening while the men resort to the inns, and the women spend considerable time at the hour of dusk visiting each other at their gates. Hence lamps and candles are not lighted very early. Except when the weather is quite sharp the house doors are allowed to stand ajar, and as one walks along a village street of an evening he has continual glimpses of red flames flickering in the kitchen grates and brightening up in a dim uncertain way the gloomy rooms. Perhaps the flames may reveal a group of children at their play, or one or two of their elders still busy with the household work or possibly sitting in contemplative rest by the hearth. Firelight is always beautiful and companionable. There is more economy and protection against cold in a stove, but the stove entirely lacks poetic charm.

In the more out-of-the-way villages are many farmhouse kitchens that have only the old fireplaces of a century ago. These fireplaces have not even been modernized with the half-way innovation of a grate, and all the cooking and brewing and

baking is done in the most primitive way. The black-mouthed chimney, the crane and andirons, the brick oven and the bread peel are still very far from being legendary in England. Often the old kitchens are decorated with numerous hams and strips of bacon that either are hung from nails along the walls or laid on a rack suspended from the ceiling. This meat has previously been cured in the smoke of the chimney. Very likely, if you look up the chimney, you will see some dark masses still in process suspended there.

The kitchen is the family living-room. In it the members of the household work, eat and visit. When the family is small they have their meals on a little round table drawn up near the fireplace. In the case of a farmer's family of goodly proportions they use instead a table in the corner of the room as massive and long as a carpenter's bench. Behind it is a continuous seat against the wall, and in front of it a long plank set on widely slanting legs. A family group gathered for a meal at such a table looks as antique as if it had come to life out of the middle ages.

One almost inevitable piece of furniture in the English kitchen is an ample dresser containing a display of colored earthenware.

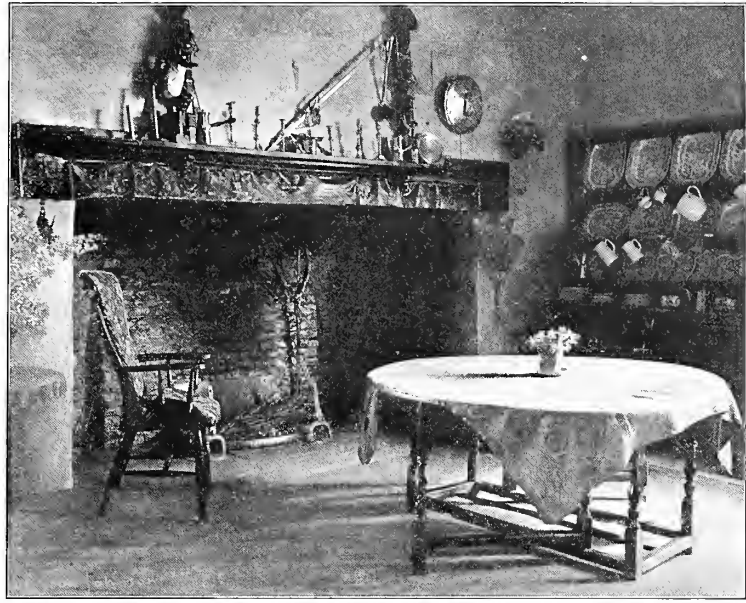


A COUNTRY MANSION

From a photograph by Clifton Johnson

On the fireplace mantel are candlesticks, pots and cups and various ornaments. The walls, too, are gay with a queer gathering of knicknacks, some useful, and some simply beautiful, though what the beauty consists in it is usually not easy for an outsider to perceive. Most of the pictures in this room as well as the other rooms of the house are oddities that seldom attain to anything but the crudest kind of art. There are photographs of certain members of the family, portraits of one or two people who have been more or less eminent at some time, and there are "oil paintings" and colored prints and religious mottoes. A portion of these pictures are simply pinned to the wall. The rest are framed, but the frames are usually as dubious as the pictures.

Well-to-do tradespeople and farmers have a "parlor" in which they take particular delight. Indeed, they go to such pains with its furnishing that it is too fine for them to have any pleasure living in it; but they like to look at it once in a while and admire it, and they take pride in showing it to visitors. If the room contains a piano, as often happens, and the young people play the instrument, the room is probably used enough to rub the edges off its stiffness. I imagine even this use is somewhat of a trial to the



A FARMHOUSE KITCHEN

older people. They would prefer to keep the parlor wholly immaculate as a sort of museum and specimen of housewifely handicraft.

There is no chance for such an apartment in the cottages. Dwellings of this class usually have only two rooms on the ground floor, and very likely one of these is scarcely large enough to merit the name. In height dwellings are not uncommon that have two or two and one-half stories, but the majority stop at one and a half. Thus the rooms upstairs are apt to have their upper part badly clipped by the slant of the roof. Once in a while a chamber will have such a low ceiling that a grown

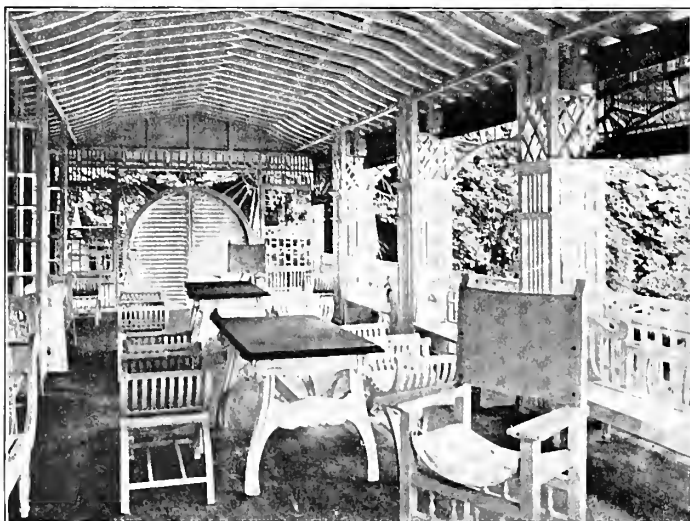
person can, as they say, "only stand upright by stooping." In the humbler homes the chamber walls are either white-washed or covered with a cheap and flimsy wallpaper. Furniture and decorations are meager. The usual bedstead is a slender framework of iron, but many families possess old-fashioned ones of wood with tall posts at the head canopied with curtains.

The homes of the gentry are frequently interesting throughout, but in the average country dwelling the attraction is pretty well concentrated in the kitchen so far as indoors is concerned. From without almost any view is charming and satisfying.



OLD HOUSES AT CUMNER, BERKS

IN "The Book of Garden Furniture,"¹ Mr. Charles Thonger gives in few words a deal of good advice upon a kind of garden embellishment without which, however luxuriant may be the flowers, few garden scenes are complete. The object in selecting the examples for illustration is to send into deserved oblivion those forms of plant life done in cast iron and rustic contortions of wood which ill-bred enthusiasm has brought to our private grounds. The best positions for seats, dials, archways and treillage, are pointed out, so that these shall not only be seen to the best effect but that they may be used with the most convenience and comfort. Suitable flowers and vines to be planted about them are therefore suggested. The chapter on summer-houses is most useful and interesting. Remarks upon their construction are combined with advice upon their design and the conditions under which a garden should contain them. The author is true to his national type of garden in



AN OPEN-AIR BREAKFAST HOUSE
From "The Book of Garden Furniture"

¹ "The Book of Garden Furniture," by Charles Thonger. 97 pp., 16mo. John Lane, London and New York, 1903. Price, cloth, \$1.00 net.

Regarding the Congress of Architects to be held this year, Mr. W. L. B. Jenney, who is the representative of the American delegation, writes us as follows:

The Sixth International Congress of Architects, it is expected will be held in Madrid this month. I say expected because the Spaniard is very uncertain, never exact. I attended the previous meeting at Paris in 1900. They are held each third year. At the end of the session the Spanish delegation requested that the next meeting, 1903, be held in Madrid. The request was supported by official requests from Governmental authority from that city. The invitation was officially accepted by unanimous vote of the delegates present. The Spaniards had three years for preparation, but that was unimportant, for they believe in the so-called (in Spain) golden rule "Never do today what can be deferred until tomorrow," so that they are jocosely called the *Mananas*; so universal is their disposition to postpone everything. The result was that at the last moment they decided to postpone the meeting of the Architectural Congress until April, 1904.

I learned that there was an International Medical Congress in Madrid at about the same time that the architects were to have been there. This was given as the reason that they were obliged to postpone the

eschewing under the head of "pergolas" the ambitious Italian affairs which are only appropriate to architectural surroundings and are eyesores elsewhere. It is rather to the rustic arbor that he turns in directing its planting with as much precision as the shaping of the rods of iron or wood which are to support the clematis or the rambler. "As a good picture may be spoilt by a bad frame, so may a good garden be ruined by ugly boundary lines," is a remark under the head of "gates and fences" before numerous illustrations of different types of fences for different purposes. The book has a practical value for the dwelling owner by reason of the fact that expense of these ornaments

is always kept in view and the sources from which they may be obtained is often named. To the design of gardens, also, the author's urgency upon good taste, congruity, the relation of these single objects to the whole is especially pertinent; and it is this extension of his subject that makes his little book valuable to American inquirers upon garden arrangement.

meeting of the architects, as they could not properly entertain the architects and the "medicos" at the same time. This they proved to be true by the very poor treatment they gave the "medicos." I heard of it everywhere. A delegate who was not a special government delegate stood no chance at all. Little or no attention was given to engaged rooms. The hotels and pensions were full, so the Spanish officers of the Congress appointed a committee to find rooms for guests, which they did, and the treasurer of the said committee decided that all delegates must pay in advance for their rooms for the full duration of the Congress, which they did. When the Congress was over and they wished to leave their room, they were astonished to receive a bill therefor. On being told that they had paid the treasurer of the committee duly appointed by the Congress, it was not disputed, but as they had not paid the landlords, the latter insisted on a repayment to them before the delegates were allowed to take their baggage from the room. The treasurer could not be found. He had collected all the money he could and had fled. No proposals to refund the money thus stolen were offered, not even an apology for such treatment. I would advise all architects who propose to attend the Architects' Convention to arm themselves with the strongest official documents they can procure, well ornamented with official seals from the United States Government, if possible, and from the Secretary of the American Institute of Architects and from their Chapter—the more the better to make the Spaniards think they are "big guns" in their profession.



THE DESTINY OF THE RED MAN
By Adolph A. Weinman

House and Garden

Vol. V

May, 1904

No. 5



A Quadriga, by Philip Martiny, for the Liberal Arts Building

THE SCULPTURE OF THE LOUISIANA PURCHASE EXPOSITION

By L. R. E. PAULIN

UP to the time of the Centennial Exposition sculpture in the United States was essentially an alien art. Our best known sculptors had imitated, renovated and rearranged the ideas and forms with which they had become familiar during the days of their training and residence in Italy. So dominated were they by the conventions of the prevailing pseudo-classicism that today their works, for the most part, appear artificial, uninspired and lacking in force.

With the year 1876, as Lorado Taft notes in his recent work, "The History of American Sculpture," there came a revolution. "The change in American sculpture which the Centennial period ushered in was not one of name alone, but of spirit: the working of new influences now became evident. These influences were the exchange of a cold, impersonal classicism for an expressive and often picturesque truth, destined to attain in its highest manifestations to a new idealism. Broadly speaking, it was the sub-

stitution of the art of Saint Gaudens for that of Hiram Powers, though, of course, no transition is so abrupt as such a statement would suggest; nor could the sculpture of Hiram Powers ever have begotten unaided the sculpture of Augustus Saint Gaudens."

In a very large measure this change was due to the awakening of the national consciousness in the days following the Civil War. Coincidentally, the younger generation of artists had abandoned the studios of Italy and sought schooling in the freer atmosphere of Paris. During the last quarter of a century the advance has been steady and general. While foreign travel has been made easier, good art schools abound at home. Popular taste has undergone a radical change for the better, in spite of all the pessimists may say. The multiplication of municipal art societies and commissions certainly proves that there is a widespread demand for better things. The material prosperity of the country has served this end



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THE HALL OF FESTIVALS
Designed by Cass Gilbert

excellently. We have been busy rebuilding and beautifying our cities; local pride has had to be satisfied; and men of wealth, whether from promptings of real culture or fashionable vanity, have rendered generous assistance. As a consequence American sculpture has allied itself irrevocably with architecture, as it must to reach its fullest expression, without sacrificing its monumental purposes.

In this respect the Columbian Exposition came as a revelation to most of the visitors to the Chicago fair. Until then, for obvious reasons, the activity of our sculptors had been scattered over an immense territory. A few favored localities, such as New York, Boston and Washington, had seen Saint Gaudens and French and Ward at their best. Even MacMonnies was relatively unknown. For the most part the fame of our lesser sculptors had not traveled far beyond the circles of their fellows in art and their immediate spheres of labor. The celebration of the discovery of the Western Hemisphere by the holding of a great national exposition afforded an opportunity to assemble their productions in one compre-

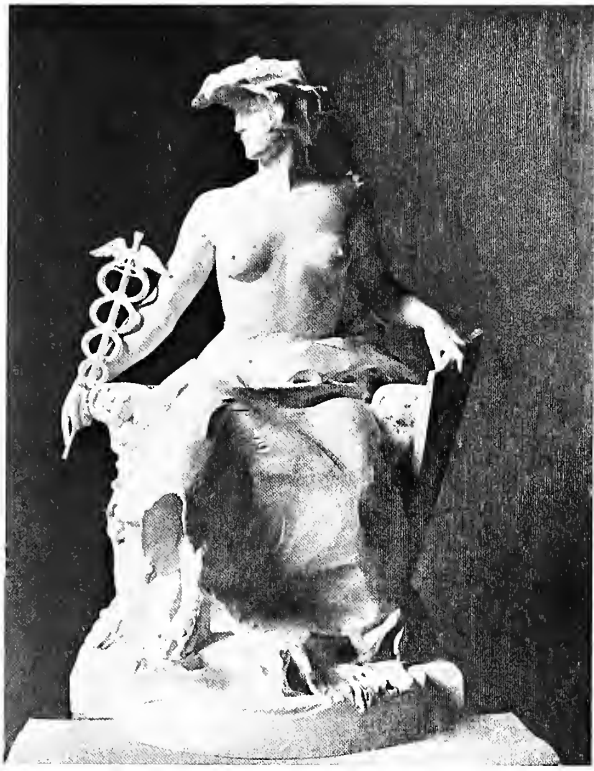
hensive group for the inspection and admiration of the world. It united them in a common effort and enabled them through the manifestations of their powers to make a common appeal to the political and social ideals of the whole people. Heretofore they had been a silent, inconstant and almost ineffective force. The time had at last come for them to declare themselves with one voice, to make their mission understood and to prove themselves worthy of confidence. These results could not have been achieved solely through private munificence. The aid and authority of the State were necessary to give adequate effect to so vast an undertaking. It was not only a question of a lavish outlay of money, but of making the occasion truly national in significance and grandeur. The call to American sculptors to put forth their truest and best efforts was imperative. For just as the singer or orator is lifted to his highest flights by a noble theme and great audience, so must the artist, if he be not less than man, yield to the exaltation of so solemn and impressive a situation.



THE DANCE
By Michel Tonetti
At the entrance to the Hall of Festivals



By C. A. Heber INDIAN TERRITORY



MISSOURI By A. Stirling Calder

What was accomplished at Chicago is a part of history. What is being done at St. Louis is still largely a matter of anticipation. For until the work so elaborately planned and diligently executed has been viewed in its entirety no final judgment can be passed upon it. In the first place, however, it must be said, without disparagement of the Chicago fair, that the general scheme of sculptural decoration at the Louisiana Purchase Exposition is on a more magnificent scale. There is twice as much ground available at St. Louis for building, garden and park purposes as there was at Chicago. There are more and larger "palaces." The appropriations and expenditures have exceeded by far those for the Columbian



ORIENTAL ART
By Henry Linder

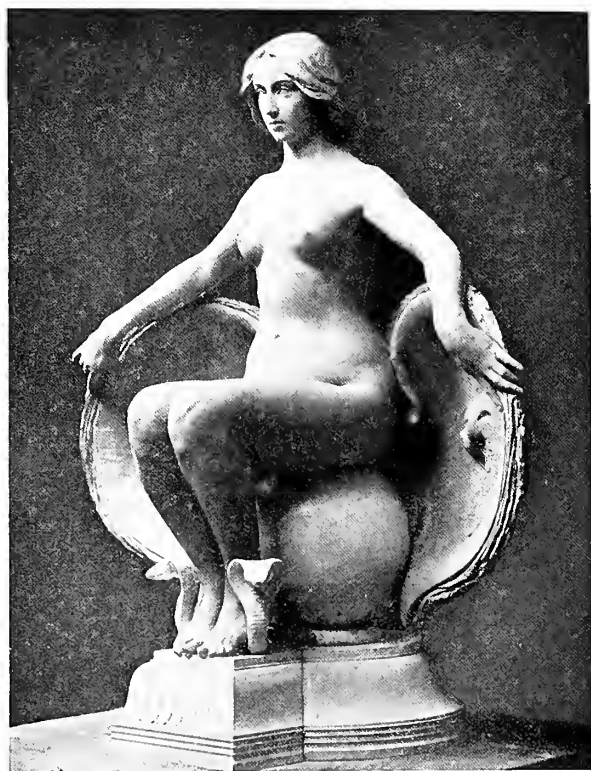
Exposition. To be sure, there is no lake front with its expanse of water, but on the other hand the St. Louis park offered a large tract of fine woodland as a starting point, and in the north-eastern portion of the grounds there rises a high plateau from which is to be had a commanding view of the principal buildings and avenues.

On this eminence stands the Hall of Festivals, two hundred and fifty feet high, the central feature of the exposition plan. On either side, extending seven hundred and fifty feet each way, the Colonnade of States stretches in graceful curves, which terminate in pavilions similar in treatment to the Hall of Festivals. Behind the Hall of Festivals, on the same plateau, but on a

The Sculpture of the Louisiana Purchase Exposition

somewhat higher level, is the Palace of Art, of which the main body, of gray limestone, is a permanent structure. In front, there is a drop of ninety feet from the brow of the hill to the Grand Basin, into which pour the three Cascades, from the center and sides, in abrupt streams converging at the lower level. Across the Grand Basin towers the Louisiana Purchase Monument, commemorative of the acquisition of the French province by the United States.

First interest attaches to the Hall of Festivals and the related structures because of their prominence. Cass Gilbert, the architect of both the Hall of Festivals and the Palace of Art, had to solve the problem of making the former the keynote of a short-lived exposition without marring the value of the permanent Palace of Art placed so close behind it. He has brought the Hall of Festivals as near to the edge of the hill as possible, so that when it is removed the Palace of Art will succeed to its conspicuous location. Even as it is, although the huge dome overshadows everything in its vicinity,



By Charles Gaffey

TRUTH

For the Art Palace



By Daniel Chester French

NAPOLEON

the low colonnades flanking the Hall of Festivals allow a partial view of the Palace of Art.

Necessarily the sculptural figures and decorations ornamenting the Hall of Festivals also serve a temporary purpose. For the most part they are placed in and about the deeply recessed entrance, where they proclaim the character and uses of the building. The action in "The Dance" by Michel Tonetti is fairly riotous, but the figures are so finely modeled and so eloquent of the joy of rhythmic motion that they almost prohibit the wish that a quieter tone had been taken by the artist. The counter piece, "Music," by Augustus Lukeman, shows more restraint and poise



By Andrew O'Connor

INSPIRATION

For the Art Palace

and is none the less successful for the difference in treatment. Over the arch of the entrance is another group, "Apollo and the Muses," by Philip Martiny, in his habitual confident and direct manner. The colonnaded walls flanking the entrance contribute greatly to the richness of the effect at close quarters.

The low crescent-shaped Colonnade of States, drawing away from its base in long curves to the east and west, relieves what might be considered the over-weighting of the Hall of Festivals, if the massive rotunda were viewed by itself. Its lightness and length perfectly balance the great elevation of the ponderous dome and the massive body of the substructure. In the shelter of the semi-circular portico at regular intervals are seated female figures, typifying the fourteen States and Territories created out of the French territory. The difficulty of giving variety and distinctiveness to so many similar subjects where the conditions were so rigid has been effectively overcome by assigning no more than one statue to a single artist. It would be the part of rashness to discriminate where local sympathies count for so much. One may be pardoned, however, for noting the incongruity of employing types of different ages to represent two States admitted to the Union on the same date. It

is understood that several, if not all, of these fourteen figures are eventually to be done in marble for the decoration of the Capitols of the various States represented. A graceful figure of "Victory," by Enid Yandell, surmounts each of the pavilions terminating the Colonnade of States.

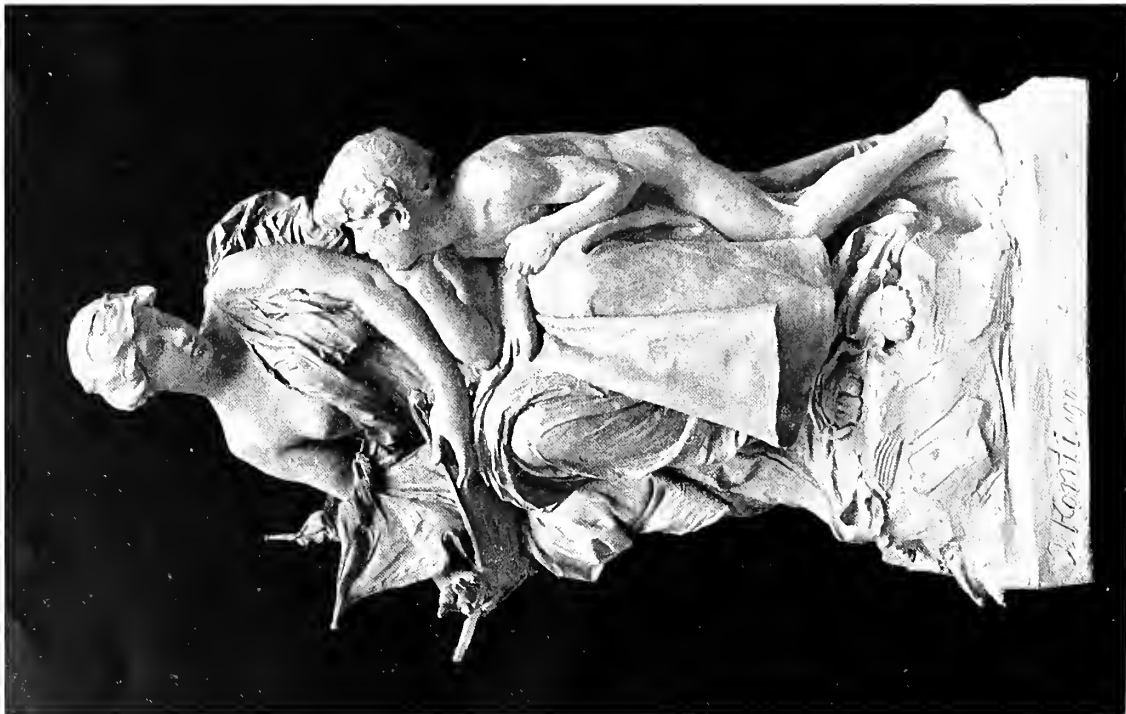
Of the half a million dollars set aside for sculpture at the fair the sum of one hundred thousand dollars was expressly reserved for permanent works in marble, stone and bronze for the Central Pavilion of the Palace of Art. With the other three temporary pavilions,



By Karl Bitter

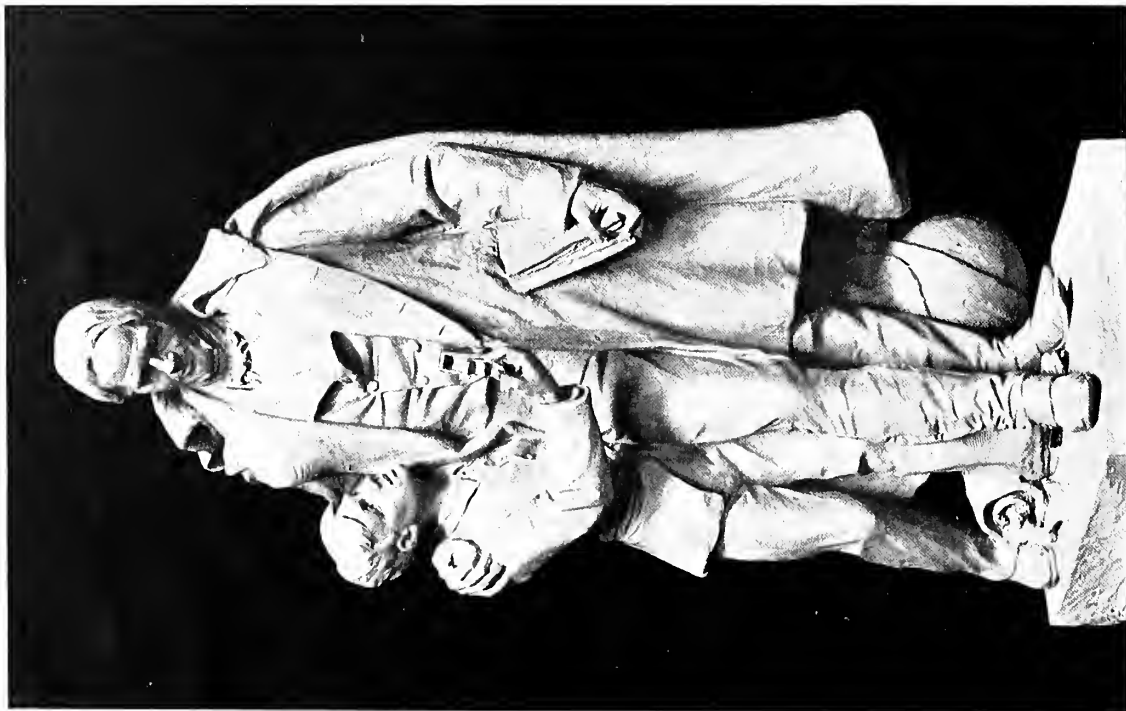
PEACE

A figure for the Louisiana Purchase Monument



By Isidore Kona

NAVIGATION
A group beside the Cascades



HORACE MANN
By H. K. Bush-Brown
A group for the Palace of Education

it encloses a rectangular garden, where an outdoor exhibit of sculpture, stone carvings and terra cotta will be placed against the broad walls and in the open spaces of the shrubbery and flower beds. But the main structure of cut Bedford stone, standing upon the highest level of the plateau, will be preserved by the city of St. Louis as a public art museum.

This stately pavilion merited special attention because of its permanent character. Here at each side of the main entrance are seated figures representing "Sculpture" by Daniel Chester French and "Painting" by Louis Saint Gaudens. Above the main portico, screened by imposing Corinthian columns, are six female figures, representing the six great periods of art—"Classic Art," by F. E. Elwell; "Gothic Art," by John Gelert; "Oriental Art," by Henry Linder; "Egyptian Art," by Albert Jaegers; "Renaissance Art," by Carl Tefft, and "Modern Art," by C. F. Hamann. At the ends of the base of the main pediment are two huge bronze griffins, by A. Phimister Proctor, whose earlier modeling of animal subjects bespoke a special knowledge and skill. Crowning the top of the pediment is a seated statue, in bronze, of "Inspiration," by Andrew O'Connor, a work of exceptional merit and fully worthy of the place of honor it occupies. Near each end of the front wall of the permanent pavilion is a great niche,

one sheltering a nude female figure, seated, of "Truth," by Charles Gaffy, the other, a corresponding figure by Philip Martiny, typifying "Nature." All of these bronzes are gilded, and the same golden note is struck here and there in all the structures and principal decorations of the Palace of Art, as well as in the Hall of Festivals, the Colonnade

of States and the Cascades. A very interesting series of medallions in limestone, containing portraits of great architects, sculptors and painters, line the frieze of the Central Pavilion. They are some twenty or more in number and were executed by George T. Brewster and O. Piccirilli. Surrounding the base of the building the intermediate figures are replicas from the antique.

"The exhibition," says Karl Bitter, Chief of Sculpture, "finds its culminating note of jubilation in the Cascades, which will doubtless prove the most distinctive feature of the exposition. The Hall of Festivals and the Cascades have been treated as a unit,

and their decoration is designed both to create a picture of surpassing beauty and to express in the most noble form which human mind and skill can devise the joy of the American people at the triumphant progress of the principles of liberty westward across the continent of America." Here, appropriately, all is life and motion. The freedom of the released waters rushing down their wide



THE SPIRIT OF THE PACIFIC
By Isidore Konti



By S. A. Gatebrod

LA SALLE



LOUIS JOLIET

By A. Phimister Proctor

channels is caught up and repeated in the environing sculptures. Mr. Bitter's confidence in the success of the ambitious project is amply justified. Hermon A. MacNeil, whose studies from the life of the Indians, and whose group, "Despotism," won him the medal of award at the Pan-American Exposition, has modeled the central "Fountain of Liberty," as well as the related groups marking the spreading course of the main cascade. With a vigorous and versatile hand he has illustrated the national qualities and characteristics, such as "Liberty," "Justice," "Truth" and "Patriotism." In his unrestrained treatment of the human and animal forms he is decidedly audacious, but the air of confidence with which he makes his point carries conviction.

The sculpture of the two side cascades has been executed by Isidore Konti. At the head of each are fountains representing respectively the "Spirit of the Atlantic" and the "Spirit of the Pacific," suggesting the historical fact that the two oceans were joined when the Louisiana Territory passed to the United States. In these commanding figures, as in the lower groups which mark the

descending grades of the embankments, Mr. Konti has manifested over and over again the grace and sweetness of a singularly refined style. The beauty and delicacy of his softly modeled lines are beyond question; but, surely, to symbolize adequately the majesty and turbulence of the two great oceans something sterner and less sentimentalistic was required than the delightful young figures which he selected for his types. The lighter vein of the series of figures of children astride spouting fishes is perfectly suited to the accessory groups; it is the entire absence of the strong and severe sentiment to which Mr. Konti had resort in "The Despotism Age," at Buffalo, which is to be regretted.

Looking northward across the Grand Basin, or southward up the Main Court, the most conspicuous monument is the Louisiana Purchase Monument, which was designed by Emanuel L. Masqueray. Surmounting the majestic shaft, which rises one hundred feet in the air, is a beautiful figure of "Peace," bearing in her outstretched hand a spray of palm, by Karl Bitter, who is also the sculptor of the groups at the base of the monument. The principal one shows



By E. C. Potter

DE SOTO

Livingston, Monroe and Marbois in the act of signing the Louisiana treaty. The group representing the Mississippi River, also by Mr. Bitter, is a spirited and richly modeled composition. For some reason of his own Mr. Bitter has selected a youthful female figure as his centerpiece, ignoring the accepted idea and tradition of the "Father of Rivers." Here it may well be asked how it occurred to no one that the confluence of the Missouri and Mississippi was the logical site for a splendid monumental fountain symbolizing the junction of the two greatest rivers of the continent.

Lack of space forbids even the briefest review of the unnumbered sculptures decorating the entrances

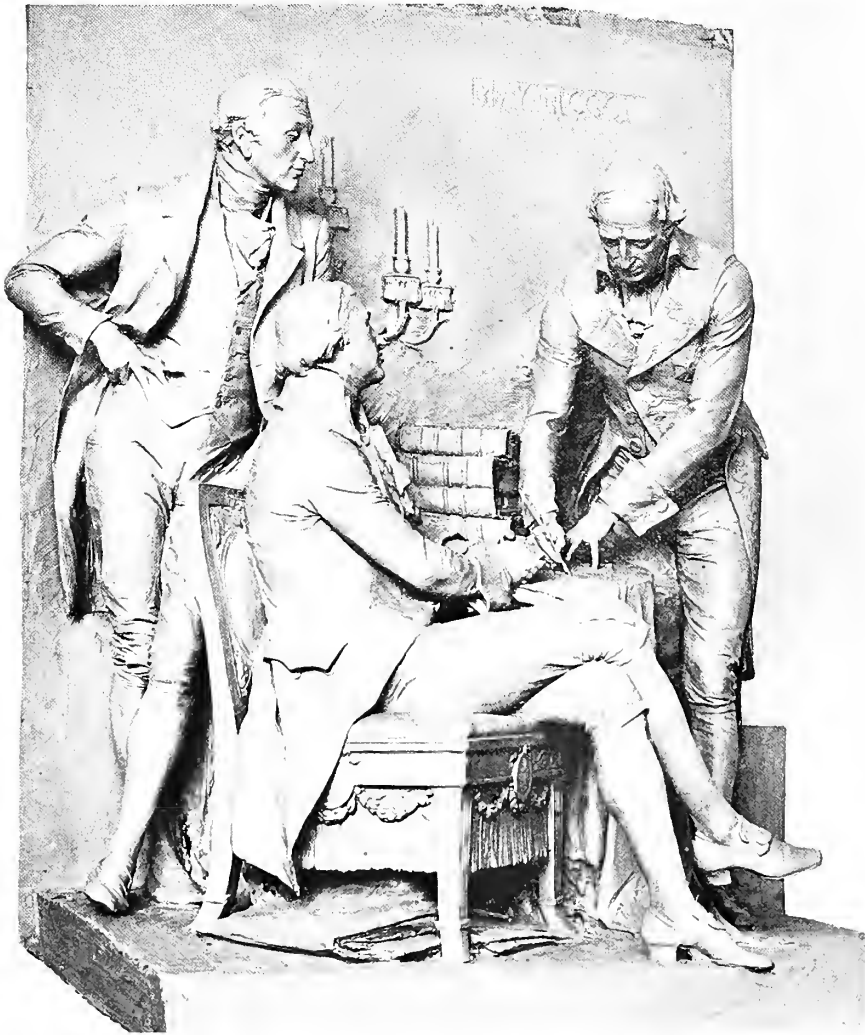
and towers of the immense exhibition buildings. But, in passing, a word may be said about a few of the historical groups and figures in the courts and avenues of the exposition grounds proper. Of first importance is the noble equestrian statue, by Charles H. Niehaus, "The Apotheosis of St. Louis," whose name, rather than that of *le Grand Monarque*, Laclède gave to the city he founded in 1764. This has been pronounced, by most competent critics, one of the very greatest pieces of sculpture yet produced in this country. Louis IX, clad in medieval armor, is portrayed seated on his charger in heroic attitude. In his right hand he holds aloft his sword, reversed as if to emphasize the symbol of the cross represented in the hilt. The horse, too, is covered with armor and trappings which float in the breeze, as it strides



By Charles H. Niehaus

ST. LOUIS

Louis IX. of France surmounting "The Apotheosis of St. Louis"



SIGNING THE LOUISIANA PURCHASE TREATY

By Karl Bitter

A group at the base of the Louisiana Purchase Monument

majestically forward. It is sincerely to be hoped that provision will be made for the perpetuation of this monument, which now stands in staff near the main entrance of the exposition grounds. The equestrian figure of De Soto, the discoverer of the mouth of the Mississippi, by E. C. Potter, who was associated with Daniel Chester French in the modeling of the Columbus quadriga at Chicago, the Grant statue in Fairmount Park, Philadelphia, and the more recent "Washington" in Paris, is well worthy of the conspicuous site it occupies in the grand plaza in front of the Varied Industries Building. A mounted figure of Joliet stands on the left of the main entrance, as the De Soto stands on the right. It is by A. Phimister Proctor, who modeled the great quadriga which crowned the portico of the United

States Pavilion at the Paris Exposition in 1900.

La Salle, in my judgment, has not been accorded the honor that is his due; for, although the historians give to Joliet the credit of having discovered the upper Mississippi, it was La Salle who took actual possession of the vast territory in the name of France by establishing a chain of forts and trading posts the length of the river. Even a casual reading of Parkman would have proved that, in a gallery of historical portraits, he is entitled to much higher rank than the "impudent liar," Hennepin, or than Marquette, or than the later governors and colonizers, Bienville, Laclède and Renault, of whom statues are to be seen in the avenues of the exposition grounds. So, too, it seems that greater emphasis should

have been given to the part played by Jefferson in the annexation of the French territory by purchase. Napoleon appears more than once in the sculptural scheme, most prominently in a figure, by Mr. French, expressive of the conventional somber mien and absorption of thought. Why, for once, can we not have a Napoleon, on the stage or in marble, erect, imperious, self-willed, as the man of action and resource who held united Europe so long at bay? His whole life was not passed in bitter exile at St. Helena, and in 1803 St. Helena was an undreamed-of possibility.

In one respect the St. Louis sculpture shows a most distinctive quality of Americanism. That is in the frequency with which Indian themes and types appear. At the foot of the Cascades and bordering the Grand Basin is ranged a series of figures



By Robt. B. Brinckhurst

THE THREAD OF FATE

For the Palace of Education

portraying pioneer and frontier life by Solon H. Borglum, whose predilection for such subjects is unconquerable. Frederick Remington has also attempted the sculptural treatment of some of the strenuous cowpunchers, whom he delights to sketch in black and white. Cyrus E. Dallin, whose "Medicine Man" is now to be seen in Fairmount Park, Philadelphia, is also represented by several distinctly Western figures. But by far the most ambitious of the groups in this class is a monument by Adolph A. Weinmann, called "The Destiny of the Red Man," in which the proud and free spirit of the race and the presentiment of extinction, are graphically set forth to the eye and mind. It is a finely imagined group, conceived in admiration and sorrow for the aboriginal people whom the advance of civilization has relentlessly driven from their rightful domain.

The duty of supervising and directing the department of sculpture was assigned to Karl Bitter, who held a similar position at the Pan-American Exposition. With him, as an advisory board, were associated Augustus Saint Gaudens, J. Q. A. Ward and Daniel

Chester French. About one hundred American sculptors have assisted in the mere decoration of the buildings and grounds, for the art exhibits proper bear no relation to the work of Mr. Bitter's department. Roughly speaking, there are about three hundred and fifty groups, including monuments, fountains and single figures. The sketch models for the sculpture to be made of staff were sent to Mr. Bitter's headquarters at Weehawken, N. J., where an old roundhouse was converted into a workshop. The actual enlargement was done mechanically by a "pointograph," which is a device operated on the same principle as the pantograph used by artists in enlarging drawings. The first frame or skeleton is built by a carpenter, who is guided in his measurements by the needle of the pointing machine. Over this framework of wood is put a covering of burlap, wire and excelsior mixed with plaster of Paris. Then for the first time the figure begins to take on some sort of resemblance to its final form, but all the while the pointing machine is kept in operation, marking the



By Cyrus E. Dallin THE PROTEST OF THE SIOUX

surface so that the growing figure shall remain an inch or so under the final size. The finished shape is indicated first by nails driven into the body of the figure to fix the exact level or curve of the surface. The figure is then built up to the desired form by the application of more plaster of Paris. The rough form may be cut or hacked to make the necessary corrections, for the use of burlap and excelsior obviates the possibility of brittleness. The last touches, however, are put on by the sculptors, of whom Mr. Bitter had a score of assistants, and with the second coat of plaster and the surfacing the figure is finished. Necessarily, many of the groups were so large that they had to be built in sections and subsequently put together.

In the main, the sculptural decorations of the Louisiana Purchase Exposition are the work of the younger generation of American artists. There is nothing from



VICTORY

By Enid Yandell

the hand of the great Saint Gaudens. J. Q. A. Ward has served only in an advisory capacity. Mr. French, to be sure, is represented, but he has essayed nothing approaching in importance or significance his colossal figure of the "Republic" at the Columbian Exposition. In the way of fountains, excluding the Cascades, which must be considered as an architectural and sculptural unit, the showing, it must be confessed, is somewhat meager. There is nothing in any way comparable with

the Columbian fountain, better known as the MacMonnies fountain, of the World's Fair at Chicago. Yet when all is said, measured as a whole, the sculpture at St. Louis marks a very decided advance over that at Chicago, in uniformity of excellence, in wealth and variety of detail, in the disposition and execution of the manifold features of the general scheme, and especially in historical intent and suggestiveness. Mr. Bitter very modestly says that "as a whole it will not only be a credit to the profession of sculptors, but it gives great encouragement as to the future of this art in America." The case may well be stated more strongly, without danger of exaggeration. What has been accomplished at St. Louis is the best testimony that, after a century of territorial and industrial development unparalleled in the history of the world, sculpture has become with us a vital and national art, expressive in external form and inmost meaning of the soil and age and country.



LIGHT AND DARKNESS

By Bela Pratt

For the Electrical Building

CHELWOOD MANOR

A MODERN ENGLISH DOWER-HOUSE

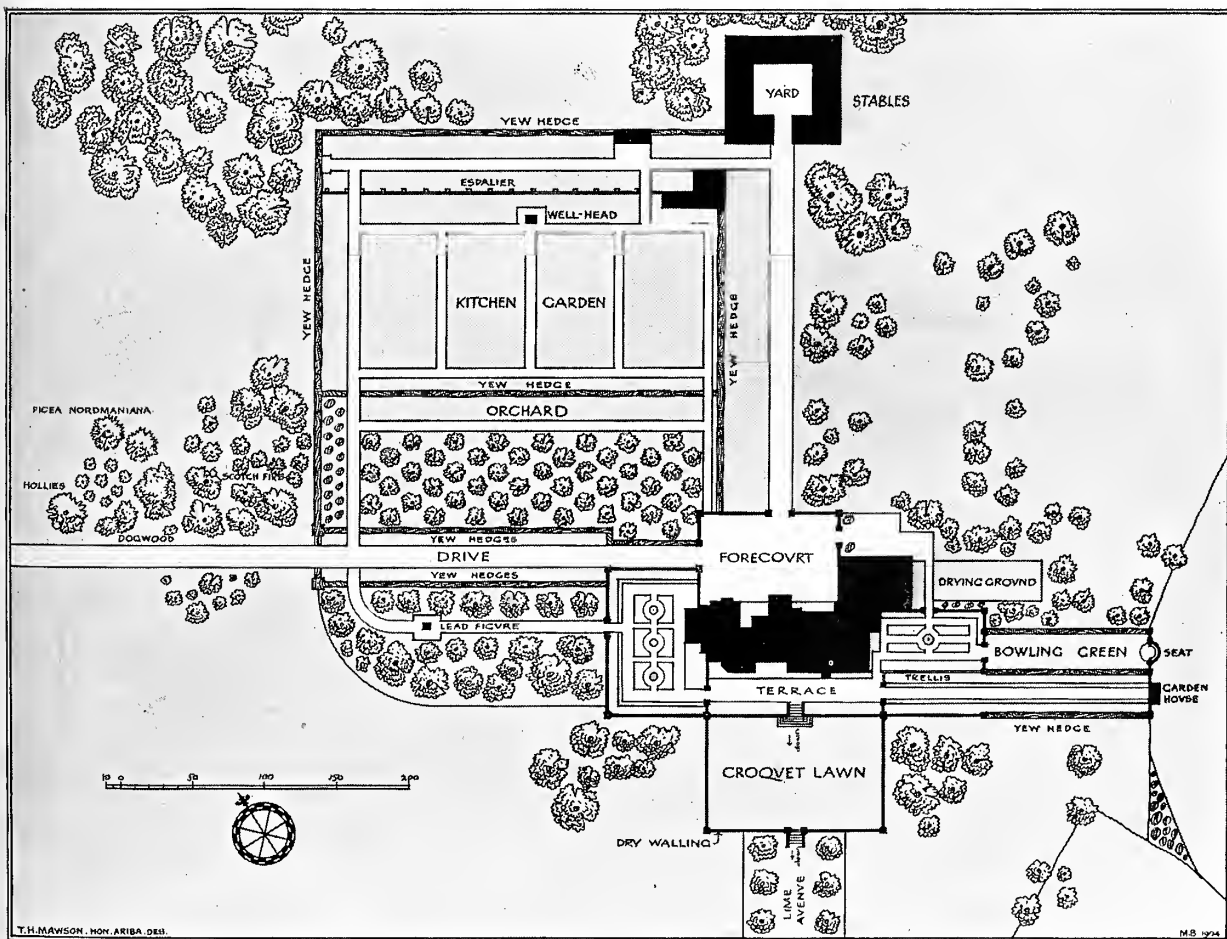
DESIGNED BY A. N. PRENTICE, F.R.I.B.A., ARCHITECT

SOCIAL change in general and Married Women's Property Acts in particular have nowadays combined towards doing away with that ancient English custom which, by claiming some material return from him who received the dowry, in a measure safeguarded the expending of it. For it was very commonly by law incumbent upon the husband, not only in the middle ages, but up to within two generations of our own time, to provide out of his wife's dowry some kind of habitation, if such did not already exist, which, on his decease, she could claim as entirely her own, leaving to the eldest son and heir the

hereditary mansion and estates. These dower-houses, as they are called, are to be found dotted about in all parts of England, ranging in size from large mansions to tiny cottage-farms,—sometimes built upon some portion of the ancestral estate, less often upon totally independent ground.

Though Chelwood Manor does not exactly conform to the typical case above described, still it is intended to be for Lady Brassey's sole possession, use and pleasure, and so can quite properly be ranked along with the dower-houses of the past.

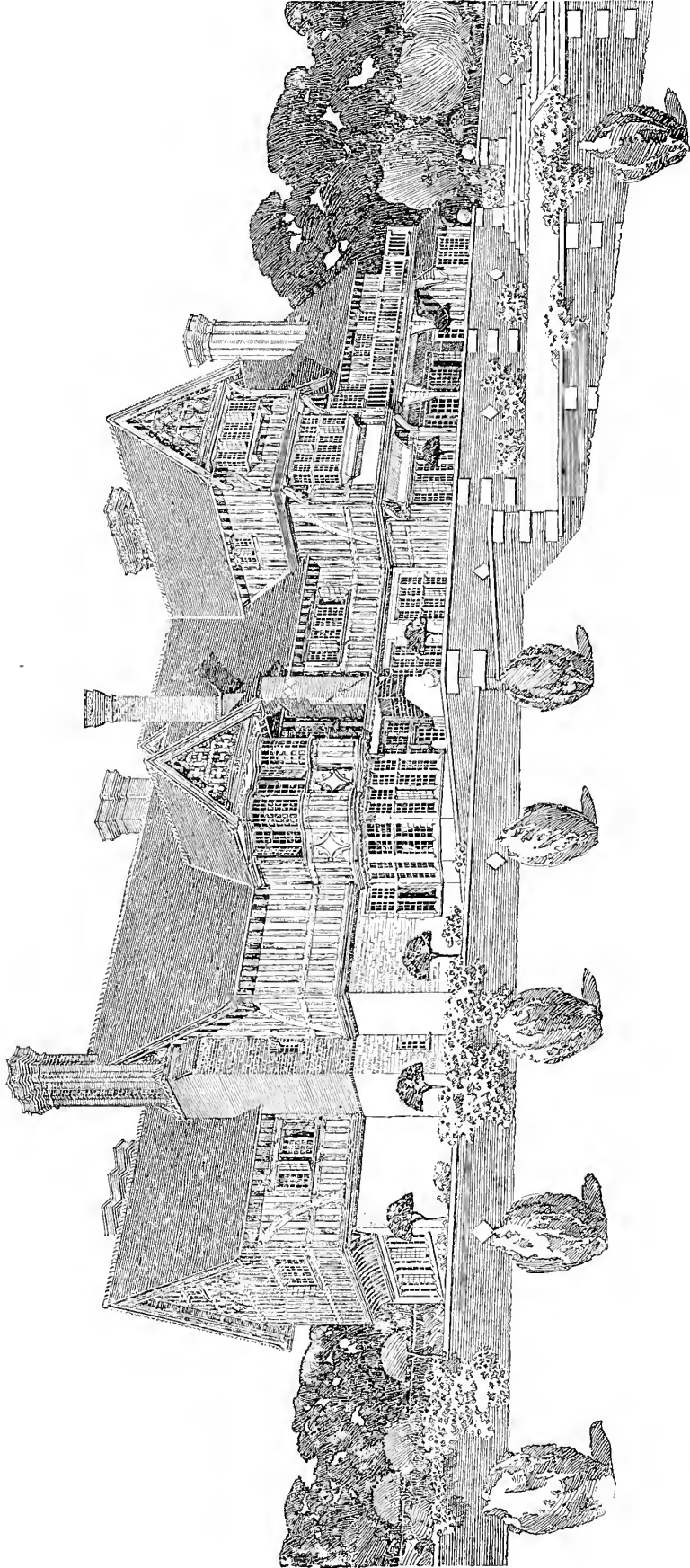
The situation of the house is upon a slop-



THE GENERAL PLAN OF THE GROUNDS AT CHELWOOD MANOR

As prepared by Thos. H. Mawson, Hon. A.R.I.B.A., Landscape Architect

CHELWOOD MANOR SUSSEX,
FOR THE LADY BRASSEY.

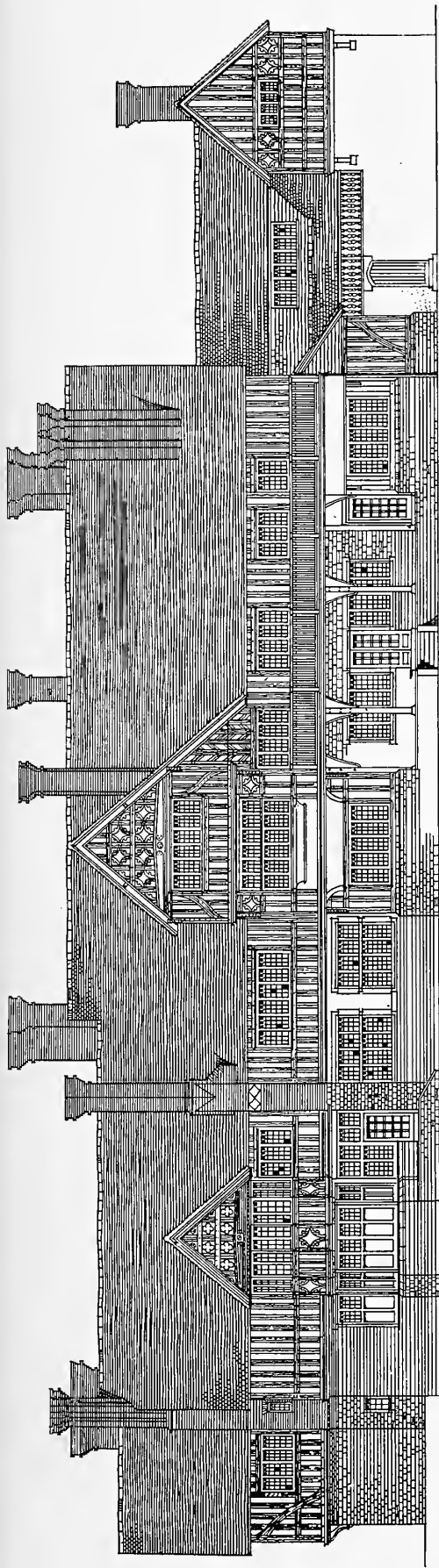


A PERSPECTIVE VIEW OF CHELWOOD MANOR

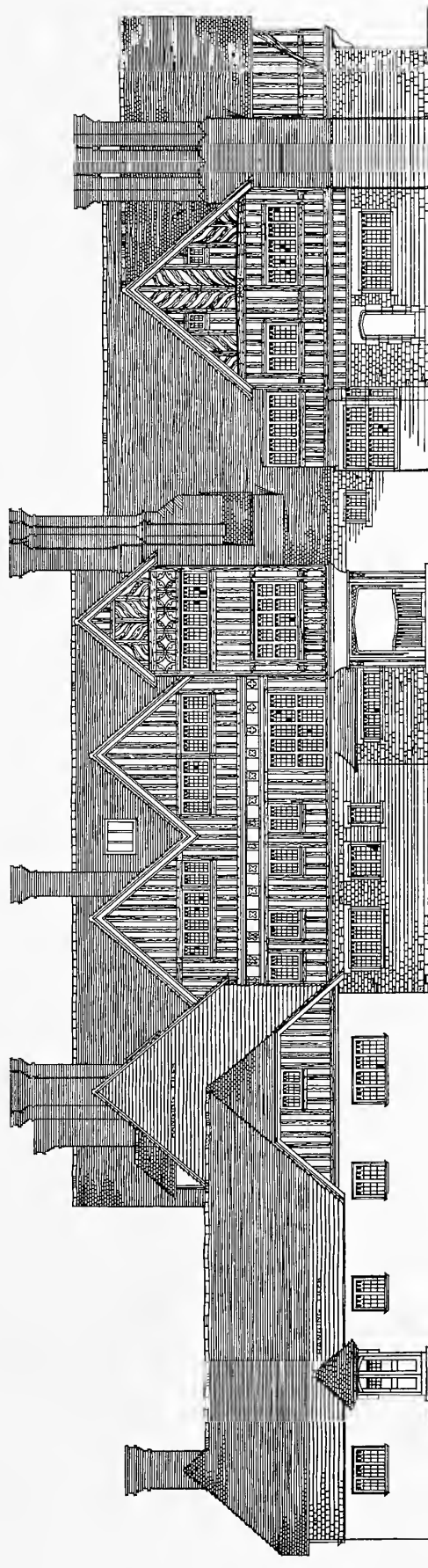
From the Architect's drawing

ing spur on the southern side of Ashdown Forest, in the County of Sussex, with an outlook away over the Weald to the South Downs behind Brighton. The proximity of the Forest and the consequent handiness of the material influenced Mr. Prentice in the selection of style and suggested the fitness of a timber construction; but, bearing in mind also the charac-

ter of the house, he has treated this construction with a rather studious adherence to traditional forms, so that the house should display, in its external appearance at least, no particular hall-mark either of time or fashion. Its date will be given to it by its plan, for this is a good specimen of purely modern planning, picturesque in its grouping, yet with every necessary requirement



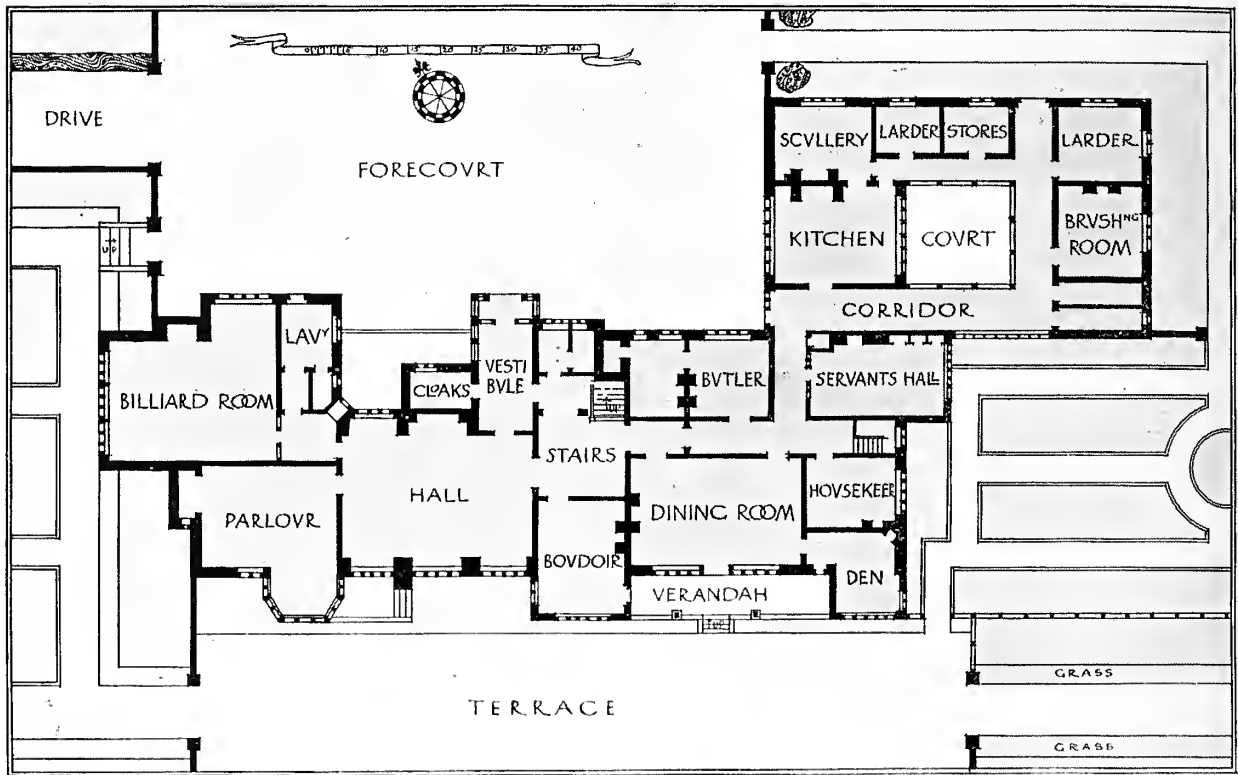
SOUTH ELEVATION



NORTH ELEVATION

THE TWO PRINCIPAL ELEVATIONS OF CHELWOOD MANOR

Chelwood Manor



THE PLAN OF THE DOWER-HOUSE, CHELWOOD MANOR

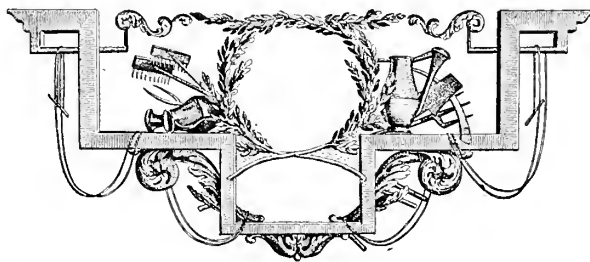
A. N. Prentice, F.R.I.B.A., Architect

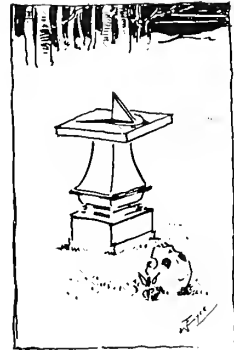
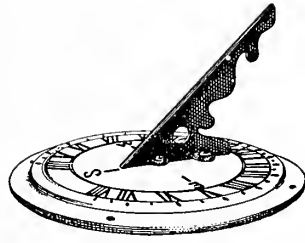
and convenience retained to the fullest extent.

As to the exterior, where stone is used, it is the local limestone laid in small courses and not too finely dressed. The bricks also are small, two inches in thickness, and are laid with a wide mortar joint to mitigate, as this does to a great extent, the extreme redness of new brickwork. The oak, which it need hardly be said is genuinely constructional and not mere face work, is left just as it came from the tool and not artificially treated in any way. Red tiles cover the roof. The timber treat-

ment predominates again within the house, with oak construction undisguised, and this character of honest and logical building comes into evidence once more in the simply-designed arched fireplaces of brick and stone.

The gardens are being laid out from the design of Mr. T. H. Mawson, who is also concerned with the planting of the surrounding park, for the land previous to the commencement of building operations was merely agricultural land with little or no existing timber.





THE REVIVAL OF THE SUN-DIAL

BY

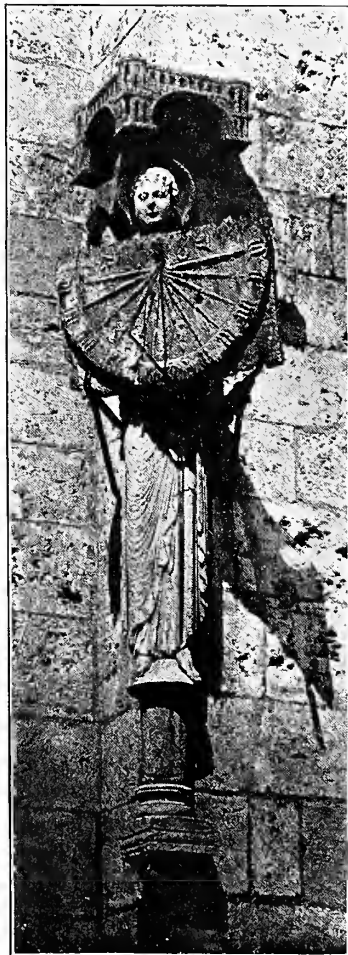
ALICE MORSE EARLE

NO more surprising example of a revival of popularity has been seen in this country than the sudden appearance on our walls and in our gardens of the old-time sun-dial. Five years ago I could scarcely find ten sun-dials in America; now they are in scores of gardens, and on many public and private buildings. There still remains, however, a lack of simple dials, or—to speak plainly—inexpensive dials, either horizontal or vertical. Cheap horizontal dials may be bought readily; they are for sale in considerable number in our “antique shops.” Some of these examples are old, having been uprooted from homes in old England; some have been manufactured anew to supply the sudden demand, manufactured without regard to fitness for latitude—and indeed are often suited to no known latitude; having gnomons of any ornamental shape, set wildly in any haphazard sort of prettily arranged hour-lines. Indeed it is not generally known by the every-day garden-owner that a sun-dial must be made to be set in a certain latitude; must have the hour lines and the angle of gnomon accurately calculated; that drawings carefully made for this latitude by

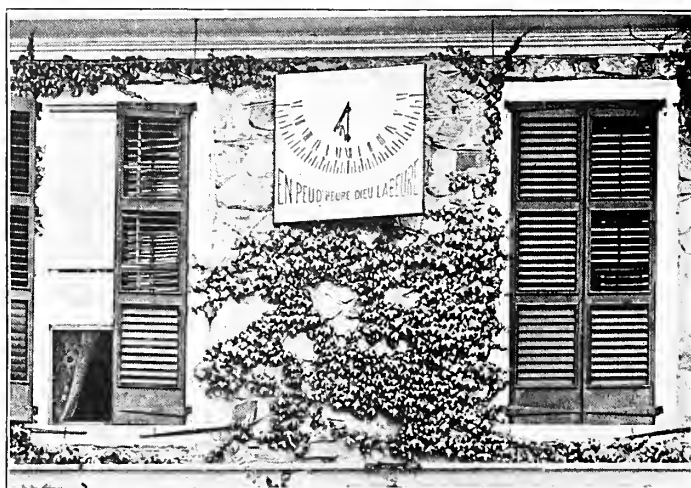
skilled mathematicians must be followed with exactness by the dial manufacturer. Otherwise the sun-dial is valueless save as a pretty figure of a thing, a thing meaningless and useless.

There are, in all our large cities, fully equipped shops for the sale of mathematical, nautical and astronomical instruments, where accurate drawings can be ordered for the construction of sun-dials. But such drawings are naturally costly, and the carrying out in the casting, engraving or carving of the dial-face equally expensive. Such a sun-dial is a luxury far beyond the means of many who must limit the cost of the garden furnishing to such vital essentials as seeds, plants and bulbs.

I do not mean to imply that these carefully calculated and beautifully constructed sun-dials are over-priced; they are perfect; and perfection of execution added to elegance of material must be ever costly. But there are gardens which are simple in design and furnishing, and garden-owners with moderate purses and plain tastes, and these gardens and owners wish a sun-dial. How can this wish be satisfied at comparatively slight cost? We may begin at the



A DIAL ON THE CATHEDRAL
OF CHARTRES—1582



A NEW DIAL UPON AN OLD HOUSE
Whitford, Penna.

root of the question—the foundation. The vertical dial can be attached immovably to a wall or a house front at slight cost; but a horizontal dial requires a firm and an exactly leveled face, which must be so built as to be permanently stationary. The pedestal should therefore extend well below the frost-level or should be set in firmest cement and brick-work. This at once involves considerable expense, but without it the horizontal dial is simply a decorative toy. Even as such it is pretty in the garden—though not fully satisfactory. The cheapest firm pedestal is a carefully leveled tree-stump. The vast roots extending many feet in every direction make an immovable foundation. It may be also a very pretty pedestal if it be planted at the base with closely-growing, neat-foliaged vines.

The cost of a handsome and appropriate pedestal often turns folks of moderate means from the ownership of a sun-dial. We do not use good sense and alertness in the matter. It is seldom necessary to have a stone-cutter make a special pedestal from our own design. In nearly every community the man of active mind can secure a fine and often a beautiful pedestal at small cost. For, unfortunately, good build-

ings and railings and fences are being constantly pulled down; and their single pillars serve most happily as pedestals. A beautiful old garden near Hartford and one on Cayuga Lake rejoice in twin pedestals of exquisite marble and rare workmanship. So fine are these in design that the New York owner declares his will be his ruin, for he has already felt constrained to add a handsome gate and gate-posts, and he fears an entire house may follow. These two pedestals were secured at comparatively slight expense when the marble mansion built by A. T. Stewart on Fifth Avenue and Thirty-fourth Street, New York, was pulled down to make

room for another building. Another beautiful pedestal started in life as the newel-post of a staircase. Another, a simple stone shaft, had had a quarter of a century of usefulness as the roller for a lawn. Another, of wrought iron, had been part of a pump.

A boulder forms a favorite support. Provided the dial-post is strong, trim, and of good shape, almost anything will do.

The many beautiful and costly gardens, Italianate of form and decoration, which have sprung up all over the highly cultivated portions of our country within the past three years, like the exquisite marvels of Aladdin's lamp, naturally furnish a fre-



AN ENGLISH DESIGN FOR AN UPRIGHT DIAL
Executed in Terra Cotta

quent resting-place to ornate and most expensive sun-dials. It is proper that dial-faces finding a home in gardens replete with carved urns and vases, decorative statues and fountains; and encircled with elaborate walls rich with carvings and mouldings, should be set upon pedestals of much nicety of carving and elegance of shape. But I have never felt that a dial-pedestal decorated with figures of the Seasons, or Months, or Graces, in rare-colored marble; or Kneeling Slaves in lead; or Crouching Indians in bronze; or any of the little "goddikenesses" in any stuff or material whatever, are as suited to the dial itself as a plainer pedestal, shaped with classic mouldings and possibly with a broad plinth of carefully-studied simplicity. Such a mounting possesses strength and character and almost grandeur. I would rather err on the side of baldness of decoration and monotony of outline than to yield to a confusion or over-abundance of decoration. There is nothing in the simple pedestal to detract from the lesson of the sun-dial; nothing to take your eye and therefore your thought from its message. With the plainer mounting you are not wondering whether the woman's figure may be one of the four Seasons, or possibly a goddess; whether this goddess be Pomona or Flora, or perhaps she may be one of the Hours—or very likely the Dawn; or—"Not at all" (you are told); "she is Memory; you should know that without telling. Can't you see that she has her finger on her lip; that she points to the dial-face, and says, 'Remem-

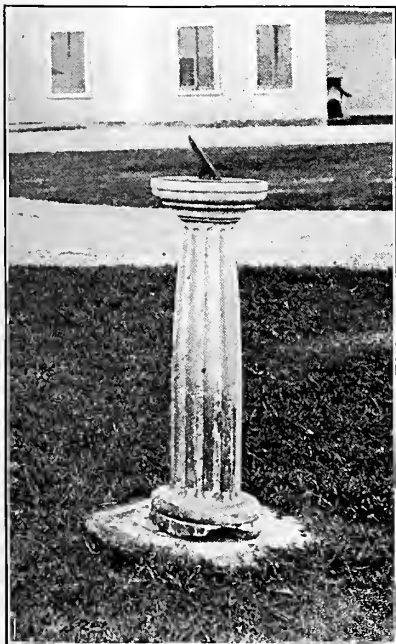


A DIAL DESIGNED AND CAST IN TERRA COTTA BY MRS. G. F. WATTS

ber that Time is fleeting'?" All this is very poetic and pleasing, but it is not precisely the message of the dial. It fails in significance and force, for, while you are wondering and guessing, Time has indeed been flying far too rapidly.

Nor is it the dial's lesson to have you note the exquisite carving of the swags and festoons of flowers which wreath and twine and sway and swing from and over and under every point of the dial. "There are ten kinds of fruit and fourteen different flowers carved on this sun-dial pedestal," my happy dial-owning friend states to me as we walk down the path to the sun-dial to learn the time-o'-the-day. Do we scan carefully the speaking shadow, or read the beautiful motto with its simple thoughtful lesson? Not at all! We promptly set ourselves to searching and counting and wondering whether this round knob can be a peach or a pomegranate or an orange; or this simply-petaled flower is a wild rose or an anemone, or an apple-blossom or a single dahlia, since of foliage there is little and that unrelated and detached. And as you peer and count and guess, "Time flies" in very truth, and again the poor dial motto is forgotten, and the shadow creeps unheeded.

The message of the dial is one of absolute simplicity, and, like that of many primitive objects, its charm lies in its plainness of outline, and directness of utility, in the dignity of its silent accuracy and perfection. It has also



A DIAL AT WYE, MD.



THE OLD DIAL AT VAN CORTLANDT MANOR, N. Y.

the profound dignity of a historic past. Since the fourth day of the creation, when there were lights and motions in the firmament of heaven, there were of course moving shadows, and therefore sun-dials. It has the special magic and fascination common to all instruments which mark the passing of time. No one felt the charm and sentiment more fully than Charles Lamb; no one else worded it so poetically. I cannot imagine Lamb's sun-dial standing upon a highly ornamented and carved pedestal.

The making of sun-dials for a time seemed almost obsolete in America. The rare dial-seeker wishing one for a park, or for the wall of a church, was always put in correspondence with a London dealer, who could furnish him a costly dial-face. The brass ring-dials which under the name of poke-dials or pocket-dials were so universally carried before the era of watches, were made by folk of very slight mathematical skill. There seemed then to be a natural facility for accurate dial-making, which as years passed on seemed wholly lost from the brains and fingers of men in America, save in one instance, that of John S. Bailey, a Quaker soldier of our Civil War, who continued through the years of the sun-dial's desuetude to make—and sell, when he could—sun-dials of metal and wood. He had been a clock seller and repairer, and drifted into dial-making through an interest in the life of Ferguson, the Scotch astronomer and dialler.

Of course there are ample and accurate rules for the calculations of dial-faces to be found readily. You may

read excellent ones in the *Encyclopædia Britannica*; you can find more ancient ones in Ferguson's book on dialling, in Leadbetter, and better still, in Leybourne's "Dialling." But the last named book is rare in America. I have never found a copy in any public or private library, nor seen one but my own; so his rules are practically useless. For the dial-seeker the rules in the *Encyclopædia* seem to me perfectly clear in expression, but a capable mathematician stigmatized them to me as "blind and confused." I cannot give high enough praise to the rules in Mrs. Gatty's "Book of Sun-dials"; and lastly I give in my own book on the subject the simple, lucid directions for making a horizontal dial which were written by the late H. R. Mitchell, Esq., of Philadelphia. In these he advises the assistance of an accurate watch in marking the hour-lines; and indeed the *Encyclopædia Britannica* advises the same thing. Having drawn the dial-face you can doubtless secure its reproduction in metal or wood, if you will search and inquire carefully among mathematical professors and such manufacturers of nautical instruments as Queen & Co. of Philadelphia, or F. Barker & Co. of London, and many others.

One who may be considered a successor of Captain Bailey and who has the right spirit and love of sun-dials is Mr. Joseph T. Higgins of Milford, Massachusetts. He can calculate accurately and make the drawings for any given latitude or position; he can make the wooden pattern and have it cast in iron, brass or bronze; he can



A BRASS DIAL ON A WOOD STANDARD COVERED WITH LEAD

make vertical dials in wood as well as metals. There is but one limitation in his work, namely: in the size of casting. It would be difficult though not impossible to have a casting made of unusual size; but anything up to about eighteen inches by two feet is entirely practicable. I may say here that for an ordinary position, certainly for any sun-dial in a private location, this is amply large while two feet would be over-large for a dial-face. A letter just received by me from a stranger runs thus:

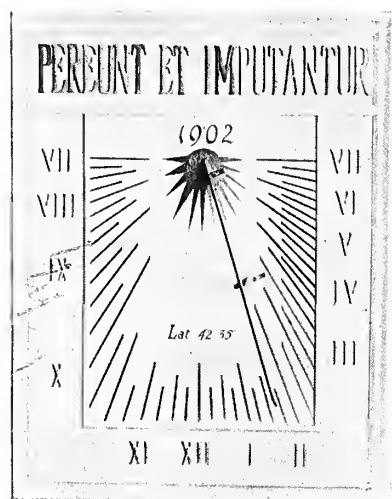
"I have had a dial-face cast for me in London for a horizontal garden-dial, and it is only sixteen inches in diameter, of octagonal form. I am deeply disappointed it is so small. Can you suggest to me any way by which I could increase its diameter?"

Now of course it would be perfectly feasible to have this sixteen-inch face set into another top which should in a sense form a border to the original plate. This border might be four inches wide and thus make the whole dial top two feet in diameter. And the border could be engraved with a legend giving the name, date, latitude, motto—or what you will. But consider what a great pedestal a two feet wide face would require, what a mass of masonry and foundation it would need, and would not the whole dial be entirely disproportioned in size and effect in an ordinary garden?

As I have had scores and even hundreds of letters asking about sun-dials and nearly all of their writers wish to know the cost of securing an accurate calculation for a dial-face for a given position, I will give the prices charged by one who is of undisputed authority and capacity—Mr. John F. Cole,



DR. H. H. FURNESS' DIAL AT
WALLINGFORD, PENNA.



A VERTICAL DIAL

*Designed by Mr. J. T. Higgins for a House at
Gloucester, Mass.*

instructor in astronomy at Harvard University. He will calculate the hour-lines on a horizontal or south vertical dial for any given position for five dollars. The hour-lines for a declining dial for ten dollars. This of course, includes the careful "lay-out;" the position of the substile and

of the gnomon. He advises always the use of a brass protractor which he will furnish for five dollars additional.

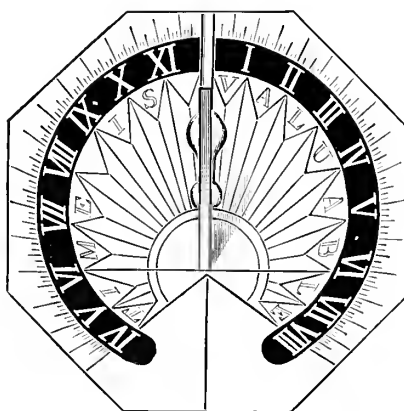
Another skilled dialler is Rev. Clarence E. Woodman, of New York City. He might be termed an amateur were he not the most skilful and accomplished worker in this line whom I know. His work is perfect, and his knowledge profound and authoritative. Some of the most exquisite and rare dials set up in the United States during the past three years have been made from his calculations and designs. As he is a priest, dialling is not of course his calling; but many who have purchased simpler dials also owe to him the precision of their time-keeping. For it was from his mathematical calculations that the excellent dials manufactured by Mr. H. R. Mitchell were all designed. These dials were of several materials. The simplest was a fine quality of stoneware, the blue and gray ware known to us in old-time crocks and pots. This dial had a face eight and a half inches in diameter, with a solid brass gnomon. The sun-edge of the gnomon was ground and polished, and the rest oxidized and secured to the face by strong brass bolts. The hour-marks and figures were filled in with dark blue enamel and were burnt in by a furnace. They were thus, when carefully mounted, wellnigh indestructible; and

for a simple country garden of old-fashioned flowers, or for a kitchen-garden of flowers and vegetables, or for the corner of a stone wall, or at "the parting of the ways" by the side of a stile, they have a quaint, old-timey fitness which will be improved by the time-wear of the too brand-new gnomon. These dials sold for two dollars and a half, and were made for these latitudes: 36° , 37° , 38° , 39° , 40° , 41° , 42° , 43° , 44° and 45° north. One could thus have at a slight cost, a good dial which had been accurately calculated and which would be far better than Captain Bailey's cast-iron dial at the same price; which he told me with earnest simplicity was intended "expressly for college students; that they might know the exact time for study, and thus employ fully and regularly every moment of sunlight." Remembering the spending of the times of sunlight of the average college undergraduate of my acquaintance, I fear he would find things pretty slow if he had to employ thus the daylight hours, or fix his coming and going by a sun-dial.

A better horizontal dial was made by Mr. Mitchell of heavy sheet brass. This was the same size as the stoneware dial, and was sold for five dollars. The hour lines and figures were of black enamel. His handsome octagonal sun-dial was really a beautiful instrument. His price was eight dollars, but the "antique shops" in New York, who captured these dials, sold them as high as

twenty dollars apiece, though a more common price was twelve. This dial was made with the hour-marks partly worn and had the appearance of a somewhat battered and ancient dial, and it was generally sold as such. This dial was calculated for the latitude of New York and could therefore be used everywhere upon Long Island, where it was eagerly welcomed to many a summer home.

To Rev. Father Woodman we owe a beautiful addenda to the sun-dial; one of the utmost importance when we regard the dial as a time-keeper rather than an ornament. This is a table of time equations. It is a surprise to many, and a grievous disappointment often to the buyer of a dial to learn that, owing to the difference between solar and mean time (what we call clock time) the sun-dial is exactly "right with the clock" only four days in the year; ranging in the interval from fourteen minutes slow to sixteen minutes fast. Tables of time variations are given by nautical almanacs but in phrases not readily understood. This table of time equations of Father Woodman's is as fine and imperishable as the metal dial; and it is just as plain to read. The letters and figures showing the number of minutes and seconds to be added or subtracted on certain days are all clearly engraved upon a small oblong brass plate which can be affixed to the dial, or framed and hung near it. It is a beautiful piece of work, with the beauty that comes from neatness and precision of execution.



OLD GLOUCESTER HOUSES

By EDMUND Q. SYLVESTER

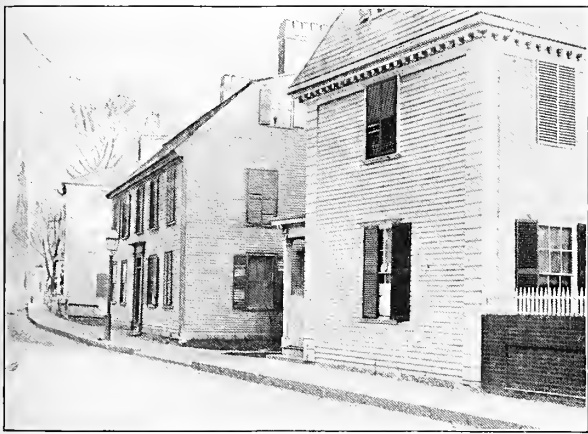
LET us take a little trip into what is now a thriving, prosperous city and, carefully avoiding the main street and modern sections, ramble down some of the side streets, looking about us at the old houses which have been standing a hundred years and more, trying to picture to ourselves the people who lived in them and the conditions which produced their peculiar charm. How they stand out from among the fussy later houses like so many arc lamps, shining at

and West Indian trade increased, and many of the best residences were built by the merchants who thus grew wealthy.

It is interesting, however, to notice how many of the old houses were built or owned by the ministers, as they were called. In those days they worked the land, entered more into commerce than now and did not receive as much money in compensation for their services, but instead were given labor and produce.

Going well out on the road toward what was once Riverdale, we come to an interesting little old house, its second storey overhanging a small front door, and the roof on the rear sloping nearly to the ground. This is the old Ellery house, built in 1705 by the Rev. John White, who lived there until his death. Later it came into possession of a family by the name of Ellery, a descendant of which was a signer of the Declaration of Independence. It is one of the most historic houses on the Cape and was at one time also a noted tavern.

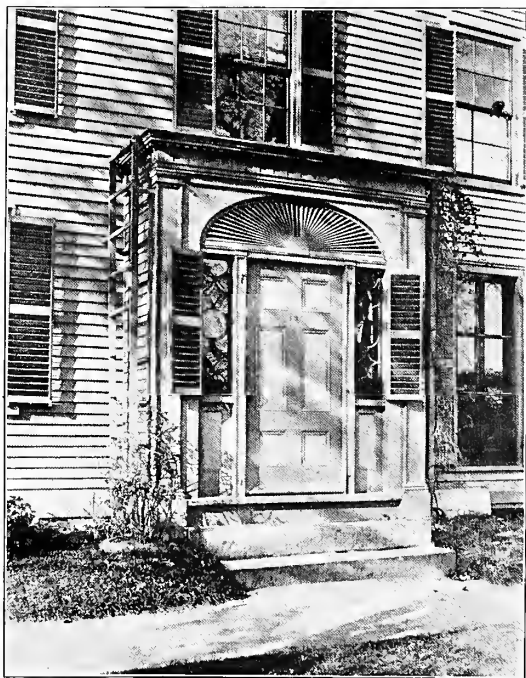
Coming back into town and traversing what was at one time evidently the residential por-



HOUSES IN MIDDLE STREET, GLOUCESTER

intervals out of the darkness of a lonely highway; or yet more like the beauties of a single stately oak among a lot of young immature fellows, and not attracting our attention unless we are looking for the beauties of nature. And so are the old houses of this seashore town, so quiet and dignified, unnoticed and uncared for by the hundreds who daily pass them, and only appreciated by the occasional observer who knows how to value their dignity and simplicity.

Gloucester up to the time of the Revolution was important because of her fishing industries at the Grand Banks, and many of the old houses date from that time. During the war, however, this industry was ruined, many fishing schooners were converted into privateers, others allowed to rot at the wharves, and others preserved until it was safe to engage again in this calling. But, after the war, merchants found a much more profitable employment in foreign commerce than in fishing, and from this time there was a steady falling off in the old industry, while the European

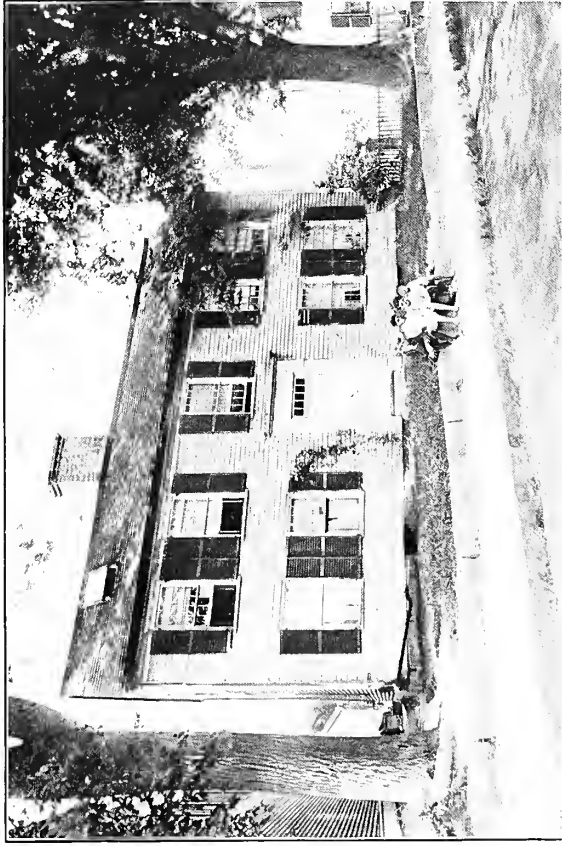


ENTRANCE TO THE WHITTEMORE HOUSE



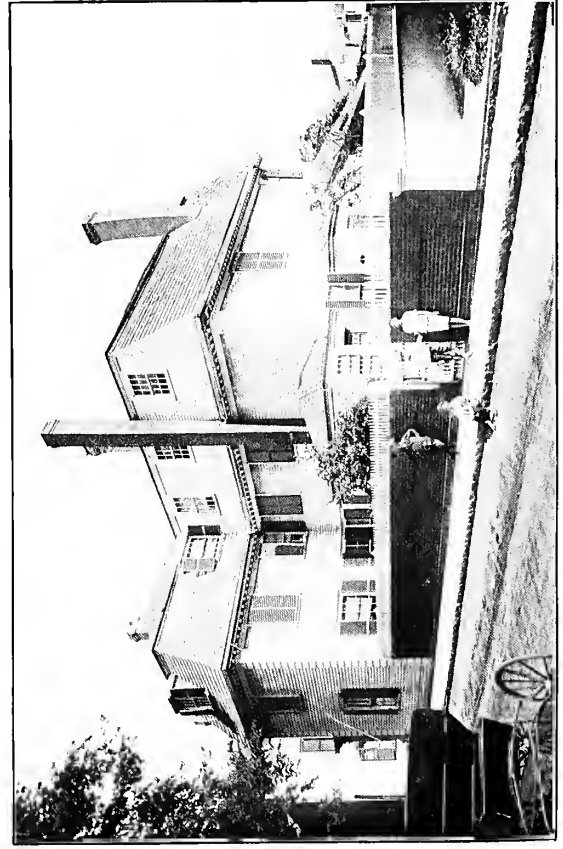
THE ELLERY HOUSE

BUILT IN 1705



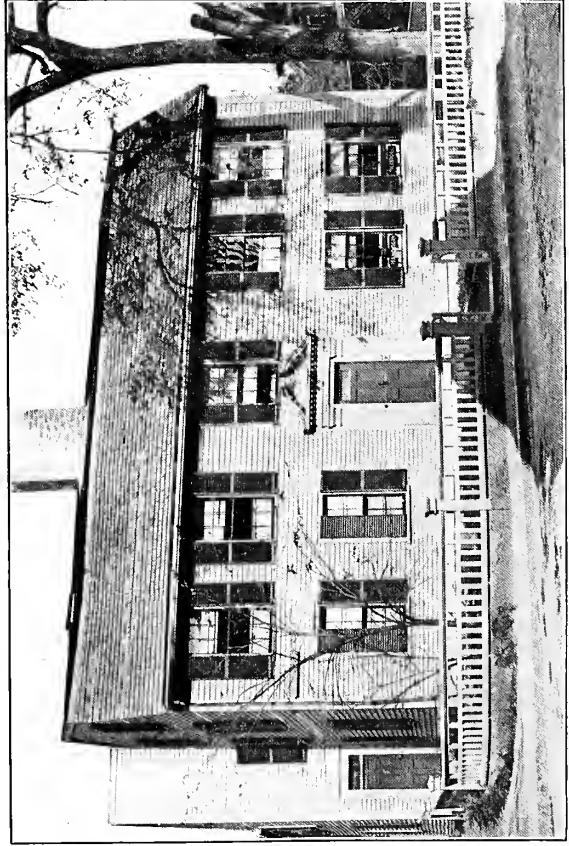
REV. JOHN ROGERS' HOUSE

BUILT IN 1775



THE PLUMMER HOUSE

BUILT IN 1760



A GLOUCESTER MANSION

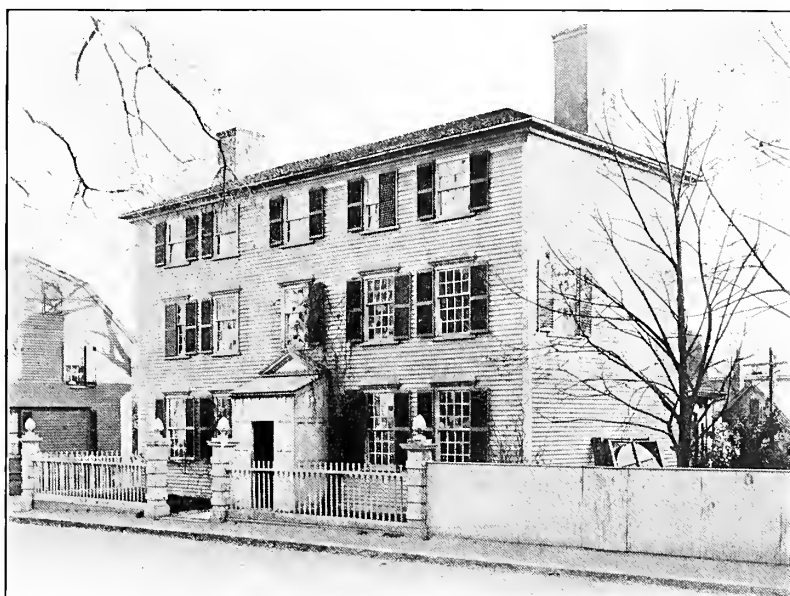
BUILT ABOUT 1750

tion of the city, and is now Middle Street, our eyes are attracted by some old plates in a window and also the date 1760. This is the old Plummer house, and there is some good old woodwork inside where the present occupant has a large collection of interesting old objects.

Just beyond it is a dignified gambrel-roofed house built by Rev. Samuel Chandler in 1752 and owned and occupied by him until his death in 1775. In his old diary there are several interesting items about the house. Under August 1st, 1752, he wrote: "signed the deed and receive of John Babson for his house-lot,—paid him £54 the day before yesterday." Under March 20th, 1753 is given the short but significant item: "we moved to our new house."

Nearly opposite is a quaint old gambrel-roofed house wholly untouched by the advance of time and built in 1775 by the Rev. John Rogers, who was graduated from Harvard in 1739. The house is now occupied by two families, and even now in one side is a descendant of his, living by herself.

Continuing on further down the street past the site of the old whipping-post, last

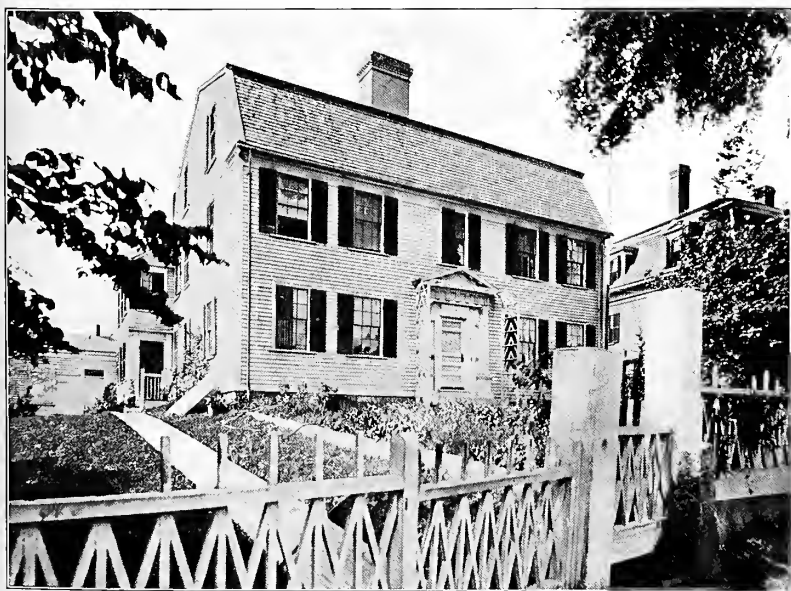


THE DALE MANSION IN GLOUCESTER

used about 1780, we come to the old Dale Mansion. What a dignified and handsome house it is and how attractive it must have been, filled with old furniture and china, to say nothing of the people, having that charm of manner of a hundred years ago. Yet now the outside alone remains unchanged; and it is used only as a storehouse, its fine old woodwork hidden behind boxes and barrels; and before another year it will be no more, for it is doomed to make room for a modern building.

Just opposite is the Sawyer Free Library, so improved and modernized that at the first glance it hardly seems possible that at one time it was a perfect old example, dating from about 1764. Improvements of the last hundred years and of the present are responsible for much that would have been better if left undone. On the opposite corner is a delightful old gambrel-roofed house with its windows, old doorway and knocker unchanged.

Retracing our steps, we come to a large house on the corner of Middle and Washington Streets. Passing through a little gate on the side, we enter the front yard,

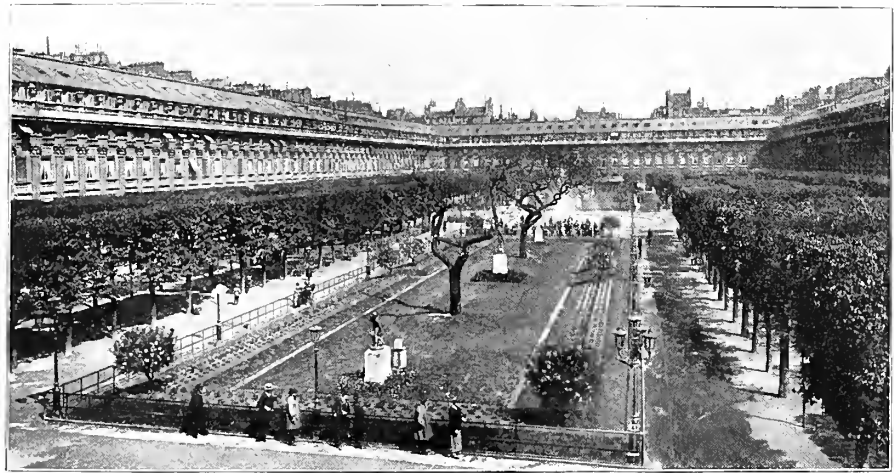


A GLOUCESTER RELIC OF 1790

a charming little bit of green with a nice old-fashioned garden. Here is an old porch and doorway with fan top and some interesting side lights. This is the Samuel Whittemore house, built in 1760, and Mr. Chandler makes a note of it in his diary under date, June 16th, 1760: "Abraham Sawyer's house raised in forenoon. Mr. Whittemore's house raised in the afternoon." It was built by the grandfather of the people now living in it, and has always remained in the family and is filled with interesting heirlooms carefully preserved through all these years. The original owner graduated from Harvard

College, settled here, and taught the first public school in town. Originally the house had a gambrel roof, but about ninety years ago it was changed, another storey added and roofed with a pitch roof as it now stands, so that it is all in perfect keeping both inside and out.

Nearly all these houses had at one time extensive gardens and grounds terraced in many cases to Main, or Front Street as it was then called. How attractive they must have been and how dignified, with their lawns and gardens, where now are crowded in a lot of small houses.



The Garden of the Palais Royal in Paris

A PLEA FOR ARCHITECTURAL DESIGN IN LANDSCAPE

By THOMAS HASTINGS

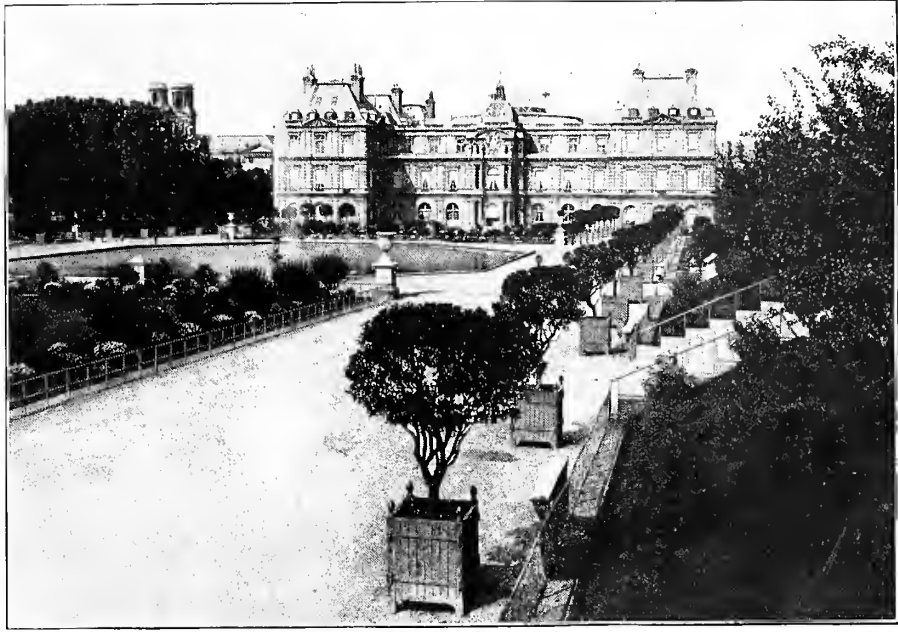
UNTIL recent times it never occurred to a man to call himself a landscape architect. Designing the surroundings of buildings had been either an architectural problem or an engineering one, and there has seemed to be little room for anybody between the two. To so study grades and landscape conditions as to make a drive from one country town to another economical in construction, and to look well in the landscape and be of service when once built, is a purely practical question and one for the engineer. But when it becomes a question of making a building look well as related to the surround-

ing landscape, it should be the architect who should design the surroundings of that building.

The first of these problems, or the engineer's landscape work, has frequently been called the "natural." The French amusingly call it *le jardin à l'Anglais*. Unfortunately, as a general thing, such an avenue is not much more than the development of a cow path, or the shortest and most convenient beaten track between two points. The other kind of landscape has, perhaps unfortunately, been called the "formal"; and the architect who is sufficiently inde-

pendent to refuse to build a country house unless he has something to do with its surroundings is often met with opposition from his client because of the dislike of the word "formal" and what it seems to imply. In truth, the man who designs an architectural or formal landscape in connection with a building is adhering more closely to a natural law than the man who, wanting to be natural, designs a few crooked curves to approach his house, with a circle or a loop giving the visitor only a way to turn around and to get out again.

In speaking of a "natural law," I refer to the fact that Nature abhors a sudden shock or a quick transition. The straight line is of necessity predominant in all architectural construction, and it is equally true that Nature herself almost never produces a straight

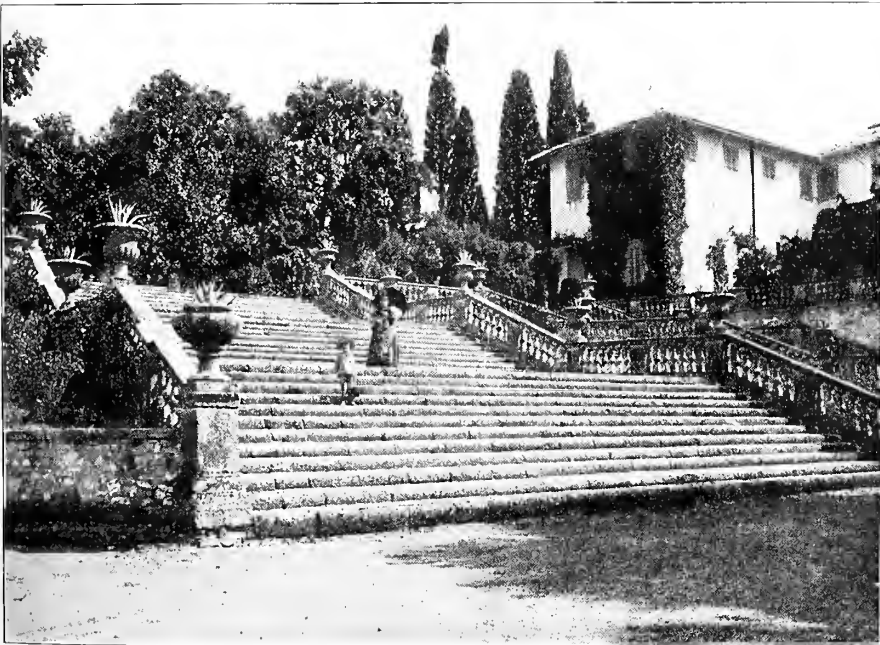


THE GARDENS OF THE LUXEMBOURG
Illustrating architectural landscape treatment in the heart of a city

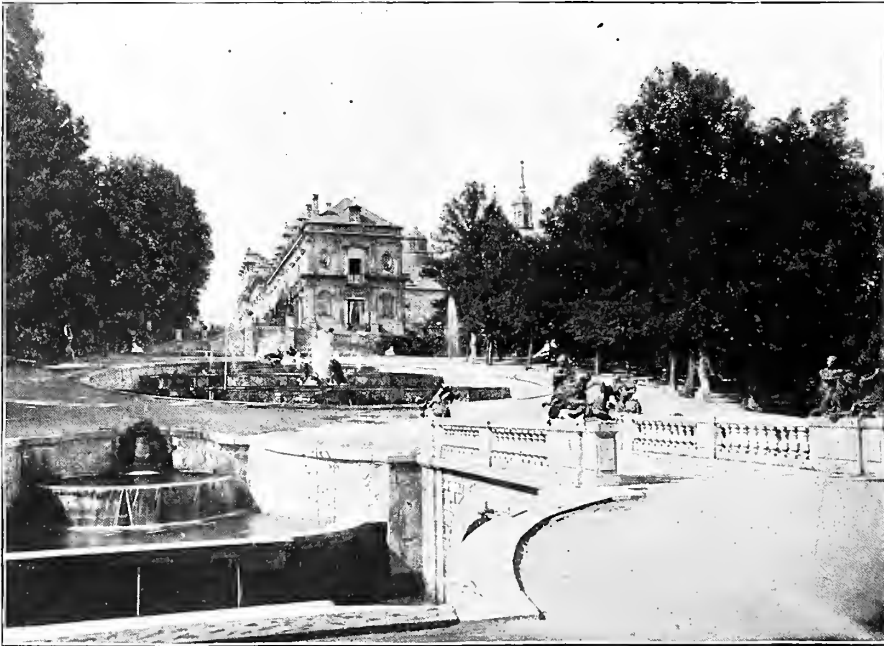
line. It is therefore natural that an architect should not abruptly stop his straight lines and study of proportion and composition with the four walls of his building, but it is natural that these lines of composition should extend into the crookedness of his landscape so as to make the landscape and the architecture marry.

It seems to me that there is no contention between the so-called "natural" and the so-called "formal" landscape designers. The two could work together and should do so, the architect designing the immediate surroundings of his house,—which is what the French call *la sauce de l'architecture*,—and the "natural" landscape man taking up the work where he leaves off in the outlying property and in the general planting of the grounds.

Probably, with rare exceptions, it has never



A PORTION OF THE GARDENS OF THE VILLA CONTI
Illustrating architectural landscape treatment in connection with a building



THE CASCADA DE LA SELVA AT SAN ILDEFONSO
Illustrating a proper degree of landscape formality in the surroundings of a Palace

been possible for an architect to devote himself to the study of the planting, excepting the certain plant materials which are peculiarly useful from the architectural point of view; and in this regard, it seems to me, that the landscape man who plans and devotes himself to the naturalistic in his work should work hand in hand with the architect, as the architect does with the sculptor and the painter in the decoration of a building.

In order to make a house look as though it were built for a given site, that it could have been built nowhere else, and to make it seem as though it had always been there, the site and general character of the landscape should, as much as possible, suggest the design of the house. And when the architect has acquired all the suggestions possible from almost living on the site, then in turn his house should, when once designed, call for such treatment of the grounds as has been indicated by his study. Only in this way can an architectural landscape look natural and not forced. Indeed a landscape of this sort is almost always a failure if not the natural outcome of the conditions of the site. To illustrate: a terrace is, generally speaking, an ugly thing, unless it has been almost forced up on the designer by natural conditions. A straight path or road is often ugly, unless it is a natural circulation or be-

cause it is the shortest distance between two important points. Under these conditions it becomes desirable.

In the landscape work of a city there is nothing so ugly as a small park, with irregular and curved paths having no design, and bounded by four rectangular streets. All small parks amid city blocks should be architectural for the same reason that a building should have architectural surroundings. So long as the boundary lines of the park are visible from every part

and are straight, the park should have a certain amount of design or straight lines in its composition. I know of no place where this is better illustrated than in Paris. The Bois de Boulogne, which is so large a park that when one has passed a little distance into it he loses all thought of the boundary lines, should not have been made architectural and has properly been left quite natural. But it would have been a great loss to the city of Paris if a smaller park like the Luxembourg or the Tuileries Garden had been left naturalistic.

How little New York has utilized its natural advantages. It is difficult to think of anything more lamentable than the fact that such valuable sites as we have in New York in the way of small parks do so little to improve the appearance of the city. Except for the little breathing space they give (which one could get by going on any roof top) we might just as well do without them. Bryant Park, Madison Square and other small parks might, for a mere song, in comparison with the intrinsic value of the real estate, be made so beautiful that New Yorkers would find that they had had in their possession hidden treasures of which they knew little or nothing. But such a transformation, if carried out, could only effectively be done architecturally. While the ablest advice and highest recognized authorities are consulted should a

question of law or the health of the city be involved, those having the layout of the city in charge have little regard to experts in matters of art, applying merely to a surveyor to lay out a park or an avenue.

There is absolutely nothing new in these principles which I have tried to explain. They are as old as the art of architecture. And as I have tried to show by selecting a few illustrations, these principles have been adhered to by every country as well as at all times in the history of art. And although we may not realize it, it is the beautiful architectural landscape work which has been done in Europe throughout the centuries that attracts us more than anything else and makes traveling abroad a pleasure. What would Paris be without the Place de la Concorde, the Champs-Élysées, the Tuileries Gardens and

their relation in design to the Louvre and the Arc de Triomphe, the Madeleine and the Corps Legislatif? Suppose this entire layout had been designed with winding paths and grass plots and irregular planting of trees, what a loss would Paris have sustained, for the main artery of the city formed by these ornaments is one of the most artistic and beautiful things the world has ever seen. Even the little garden of the Palais Royal is a perfect example of park treatment within architectural boundaries. Almost every city in Europe and almost every country place of historic interest is laid out in an architectural way; and there is no time better than now, when everything is still in its infancy, for the American people to awaken to this fact and develop, ere it is too late, the opportunities lying on every hand.

COMMUNITY LIFE AT ROCHELLE PARK

By SAMUEL SWIFT

(AMERICAN SUBURBAN COMMUNITIES—IV.)

IF Llewellyn Park¹ be an expression of the idealistic aims of a wise dreamer, then Rochelle Park may be declared an embodiment of commercial expediency. Nor is it the less interesting on that account; rather, is it more suggestive than the other, as showing what it may be pecuniarily worth while to do with a property not remarkable for natural advantages or situation. The case of Rochelle Park might be matched within the land tributary to any one of a dozen American cities; while Llewellyn Park and our exclusive and fashionable communities are the products of exceptional conditions.

Early in the eighties a New York insurance company found itself saddled, through foreclosure of a heavy mortgage, with more than seventy acres of farm land, orchard and undrained marsh, on what was then the outer edge of New Rochelle, Westchester County, New York. The plot seemed discouragingly hard to convert into cash, and men directly interested pondered the sacrifices by the company that might be the price of escape from

an undesirable burden. Tax paying, with no appreciable return, grew irksome, but the company's faith in the property was scarcely such as to warrant costly improvements.

The plot controlled was an oblong, with a mean length east and west of about 2700 feet, and a width of about 1300 feet. From North Street, a town thoroughfare and the property's western boundary, the land sloped downward, toward the eastern end, with its lowest point at what is now the Court, near the embankment of the New York, New Haven & Hartford Railroad. Here was a swamp, and at the northeast corner, in the woods, the tract was crossed by a small stream. The rocky formation underlying the upper end of the land, cropping out picturesquely here and there in rounded knobs, was not in evidence at this eastern edge of the property, and this spot was looked upon as the weak feature of the place. Woodland and orchard lay beyond the north border; eastward the ground sloped up again, in uncultivated wildness. South of the tract, except for a narrow belt of open land, the average

¹ See "House and Garden," Vol. III., No. 6, page 326.



THE LAWN AT ROCHELLE PARK

ugliness of a suburban settlement claimed the district for its own, reaching a crescendo of unsightliness in the main line and freight yards of the railway.

The chance of turning these conditions into revenue appeared remote. To grade the tract for division into small city lots, threatened to be expensive, and there was no certainty of a demand for residence property of the ordinary sort in that district. After a brief period of *laissez aller* policy, rapidly mounting interest charges urged a speedy solution of the problem, and it was determined to investigate the cost of making the region desirable enough and distinctive enough to attract a special class of buyers. To give the place a character wholly its own, to make of it a park, a community, a neighborhood restricted to houses of an established standard, built on plots large enough to avoid crowding—this was obviously the only alternative, since the location of the tract made it unavailable, either for a single large private residential estate, or for business or manufacturing purposes.

To this end, a landscape architect was consulted, whose watchword was "the commercial value of sentiment." "Will it pay," was asked of this expert, "to do aught beyond the ordinary checkerboard town lot plotting?" The answer was emphatic. The landscape architect declared that if the company were ready to spend a large additional sum in laying out a residence park, the ultimate result would never be doubtful. It was a bold committal of trust, and the insurance com-

pany stood up to its task with a courage that disproved the old saying that corporations have no souls. The outcome is the present community named Rochelle Park. The landscape architect was Nathan F. Barrett; associated with him as civil engineer was Horace F. Crosby.

Within certain limits, these two men had a free hand. The

transformation is said to have cost about \$75,000, though much was saved in not being obliged to remove rocks that fit well into a park scheme but would have had no place in ordinary suburban streets or dooryards. Nearly one-third of the property was turned into public roadways and lawns, leaving some 115 building plots of various shapes, averaging a scant half acre apiece. With far-sighted liberality, a total of nearly six acres was set apart for open grass spaces, to provide not only a handsome appearance, but also ground suitable for outdoor gatherings, sports and celebrations. The additional space used for roads, sidewalks and pathway strips of grass, reached fifteen or sixteen acres more.

Ingenuity, as the map testifies, marks the park's layout. The railway station and town center of New Rochelle lying about ten minutes' walk to the southwest, the principal entrance was placed at that corner of the property, instead of in the center of the North Street frontage, where a less practical designer would have put it. There is a subordinate gate at the latter point, where Winyah Avenue enters the park, but the tract is marked out on the basis of a principal gateway at the corner. Its main axis is a diagonal instead of a diameter. The inevitable trend of traffic toward that southwest corner was thus recognized and utilized in advance. The designers knew that business men among the park's future residents would want the most direct route to and from New York trains, for driving or walking, and that if the corner

entrance were made nominally subordinate, it would still be the actual gate, used nineteen times out of twenty by those going out or coming in. So they decided to work with the current and not against it, and the result has been not only greater practical convenience but added piquancy and character in the layout.

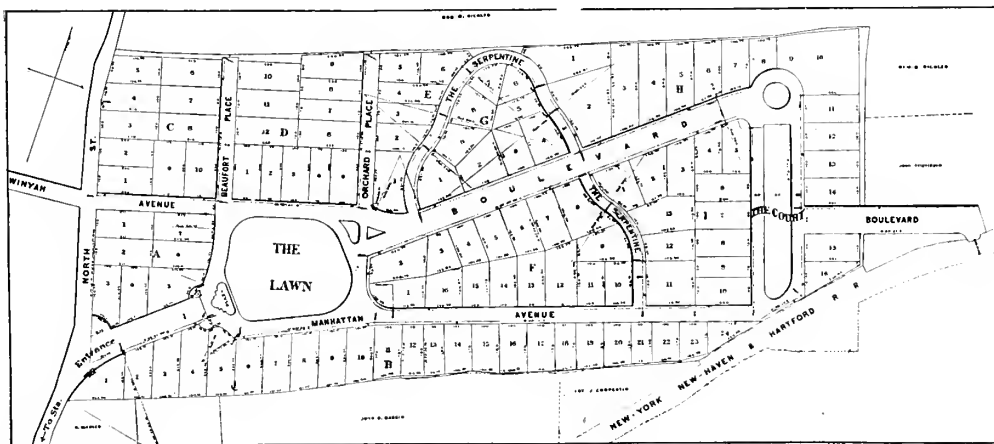
To plan a settlement on a mountain side, as in the case of Llewellyn Park, is virtually to submit, more or less gracefully, to the dictation of Nature, but the tolerably even surface of Rochelle Park invited any one of half a dozen methods of treatment and so the designers chose a scheme involving some elements of formality. From the main entrance, one views the long straight line of the Boulevard, with its tree borders, broken only by the flat expanse of the Lawn and continuing to a green circle half a mile away, commanding both the Boulevard and the Court. The latter forms the minor axis of the design, and is an oblong grass plot, sunk below the roadway level for part of its length, and planted with a double row of Lombardy poplars at its edges, which catch the eye as one passes by in the train, and hint at some definite and agreeable scheme of formal gardening.

The interruption of the Boulevard by the Lawn compels a detour to reach the main entrance, but the great elliptical plot provides vistas, and gives flavor and distinction, besides being of use for outdoor gatherings and games. How else could the Lawn have been so centrally placed, and a green breathing spot so economically obtained? Stand at its edge or saunter across it and you feel a certain desirable spaciousness; you are aware of being in the midst of a large reservation and the nearness of an ordinary town is quite forgotten. The harmless little fountain and the marble fig-

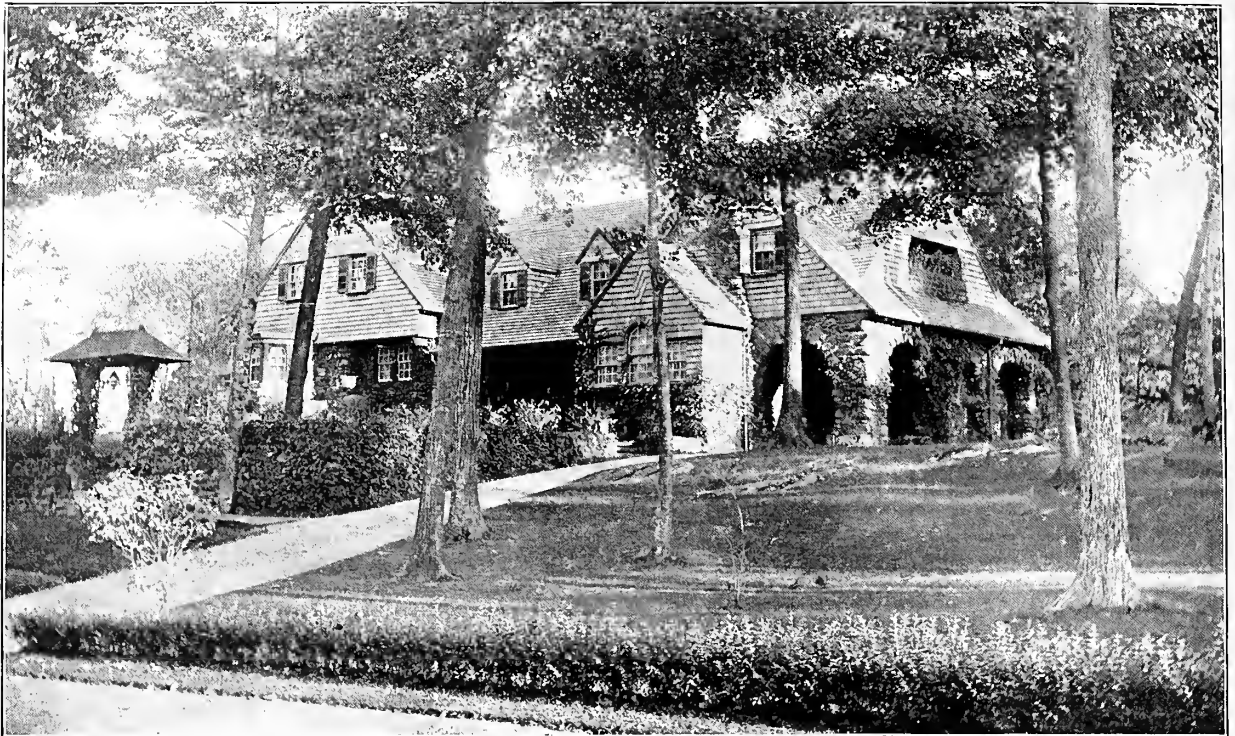
ures of the rounded triangle called the Plaza, with steps leading from the latter to the sunken end of the Lawn, further incite the visitor or dweller to remember that this is distinctly a park. The scattered trees on the Lawn and the sturdy arboreal growth along all the roadways give the impression of a country place long since past the stage of rawness. The feeling grows that Mr. Barrett and Mr. Crosby planned with a long look toward the future.

The entrance is assertive without being pompous. Stone walls, with terminal posts but no gates, mark off the Park from the town. E. A. Sargent, an English architect, designed them and they play their rôle well. Through them passes the Boulevard, 100 feet wide between private property lines, sustaining the dignified note set by the portals. The actual driveway is 54 feet wide, and on either side of it, an eight-foot bluestone sidewalk is separated from the macadam by a fifteen-foot strip of grass, planted with trees. About the Lawn, corners are rounded away, to heighten the sense of amplitude and roominess.

Every road in the Park except those along the Court and the Serpentine, converges at this center. Economy of valuable building land was evidently an important factor. Thus Manhattan Avenue, a long straight line, gives access to the lower end of the Court and runs nearly parallel to the park's southern boundary, but at such a distance from it as to allow the laying out below it of twenty-four well proportioned plots, none less than 75 feet wide and half of them over 200 feet deep.



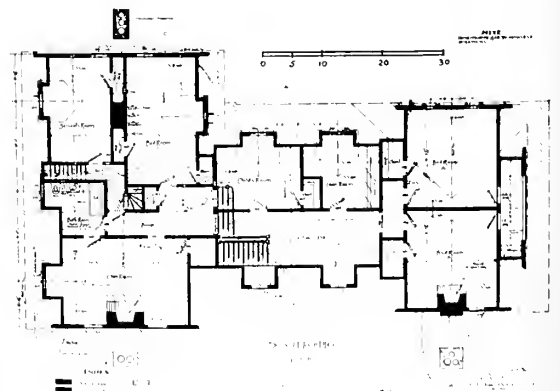
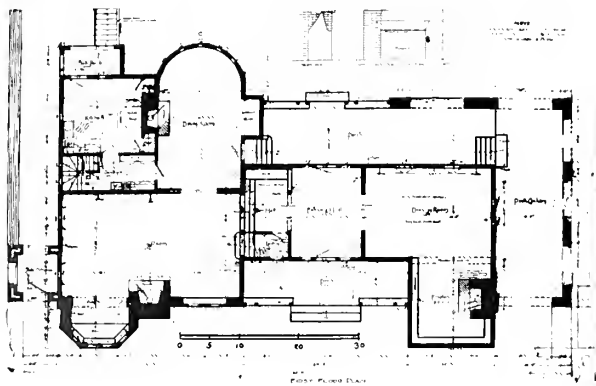
PLAN OF ROCHELLE PARK



THE HOUSE OF ERNEST ALBERT, ESQ.

Winyah Avenue, Beaufort Place and Orchard Place are short straight streets serving the northwest corner of the property. The most charming feature of the plan is the Serpentine, which was not at first carried out, but which now adds just the desired factor of irregularity. The Serpentine, in its relation to the Boulevard, is not unlike Pearl Street, New York, in its double intersection of Broadway. Leaving the Boulevard near the Lawn, on the north, it sweeps by a series of reversed curves up to the edge of the property and back again to the main axis, which it crosses,

continuing as far as Manhattan Avenue. Actually the upper half of the Serpentine is made necessary only by three or four lots otherwise inaccessible, close to the north border. The Serpentine's lower half gives their only outlet to just three lots, in the center of the large triangle bounded by the Boulevard, the Court and Manhattan Avenue. This may seem on paper an expensive way to serve a small amount of property, but even were it not absolutely essential, the Serpentine would be really worth while in a park of this standard. As an element of the design, it is



PLANS OF HOUSE OF ERNEST ALBERT, ESQ.

Designed by Wilson Eyre

of prime value, being virtually the only curved thoroughfare in the tract, and conferring upon the property a large share of its suggestiveness. Without the Serpentine, the design would lack imagination and reserve power. It would be too obvious, its possibilities too readily exhausted at a glance. As it winds away from the Boulevard, leading the eye to a rounded point where trees receive the vision, one fancies an indefinable extent of roadway through wooded and peopled slopes. When the Serpentine reappears on its return journey, the passenger along the main avenue pictures it as a driveway imbued deeply with the rural spirit. So again, with the lower link of this road. Each fragment of territory, north and south of the Boulevard, could have been reached by a single straight street, but at what a sacrifice of landscape character! The Serpentine, next after the decision to make the main axis of this oblong park a diagonal instead of a diameter, was a touch of the true science of the landscape architect.

The roads are all of ample width; 100 feet is the boulevard standard, and 60 for everything else but the 50-foot Serpentine. The total length of drives is nearly two miles. Of entrances to the property on the north and south there is no present need. At the east end another boulevard starts at right angles with the Court, and carries a drive under the railway, which is soon to be extended to reach the arm of Long Island Sound upon which New Rochelle is situated. Progressive park dwellers hope that at some future time the tract adjoining the reservation on the north may be merged with the Park itself, doubling the area of the community and making possible an imposing scheme of landscape gardening.

When Nathan F. Barrett chose the half acre of ground due him under an agreement that included his services in laying out the

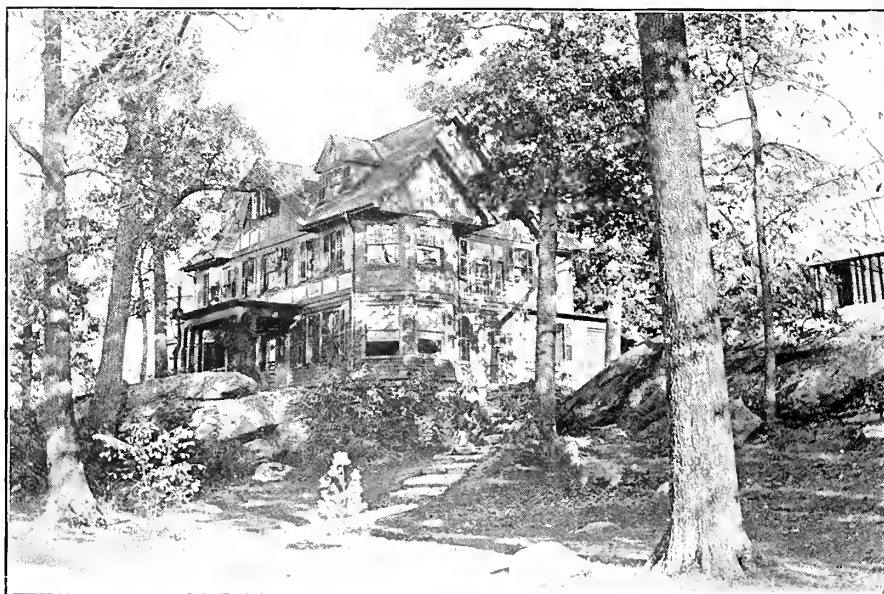
park, his friends urged him to get a plot as near to the main entrance as he could. Instead, he took by preference the first lot west of the circular junction of the Boulevard and the Court, touching on the north the outer boundary of the Park. This was to show his faith in his own handiwork, and the move has since been fully justified. From his lot to the northeast corner of the park stretches unbroken woodland, watered by the stream before mentioned. Turning southeast, one views from the house the open space of the Court. But the chief formal inducement of the location is its command not only of this tree-bordered Court, but also of the long vista afforded by the Boule-



ONE OF THE PASTIMES OF THE PARK

vard, the large Lawn and the continuation of the former to the main entrance. It is really the strategic focus of the design. In winter or summer, this avenue is pleasing to look at. Moreover, Mr. Barrett's house is not the only one possessing this line of vision along the Boulevard. In order that each residence along the thoroughfare might enjoy a share of the view, the landscape architect suggested that the several houses fronting on the Boulevard be set not quite square with its axis. This makes it possible, from the corner nearest the street, to look along it without being blocked by the building of your neighbor.

On the Serpentine, on Manhattan Avenue and elsewhere, the original outcropping rock



THE HOUSE OF E. W. KEMBLE, ESQ.

is used with agreeable effect to enhance rusticity. Particularly fortunate is its share in one of the most ingratiating architectural ensembles found in the park, that afforded by the house of Mr. Ernest Albert, designed by Mr. Wilson Eyre. The illustration shows little of this rocky lawn, but gives a fair idea of the dwelling itself—long, low, and of happy proportions, with stone arches forming a porte-cochère, and a steep roof, seen under shady trees. Another dwelling truly set off by its stone outcrop is that of Prof. Hermon C. Bumpus, of the American Museum of Natural History. Still another is that of Mr. E. W. Kemble, the illustrator. The house of Mr. Benjamin E. Smith, on the Serpentine, is typical of the best class of Rochelle Park residences, and its entrance, vine-covered and shaded by trees, is exceptionally attractive.

Unique is the only word strong enough and vague enough to

apply to the house and grounds of Mr. Nathan F. Barrett, whose situation has already been described. Seen from the front, it appears an ordinary square structure, of four stories, with large indented piazzas at the second floor corners. Approaching nearer, one finds an open passage or tunnel on the ground level, under the first floor, leading on either side to a series of cellar gardens, in which plants and flowers grow the year

around. Thick shrubbery isolates the dwelling from the road; Mr. Barrett still remembers that in England a man's house is his castle, and despite his American energy and boldness, there is still British tradition behind some of his most personal and instinctive work. This shrubbery is used with remarkable skill to provide little avenues and vistas about the house. The rear of the latter is a



THE HOUSE OF BENJAMIN E. SMITH, ESQ.

series of structures of exotic styles, Japanese, Moorish and sundry other manners being juxtaposed fantastically enough to cause exclamations of surprise. Pergolas are found topping roofed balconies; a bridge connects one corner of the house with a Japanese summer pavilion and garden. There are as many differences of level within the house as one would imagine from without, and the whole effect, notwithstanding certain admirable features, is of a profusion and variety rather interesting than wholly fortunate. Yet the house, like the garden, is, after all, an experiment of piquant charm, and it is ingenious and wayward to the last degree. The designer has crowded into this meager half acre an amount of thought and resource simply amazing.

Since the first cause of Rochelle Park was a financial one, it is pertinent to inquire how



THE HOUSE OF NATHAN F. BARRETT, ESQ.

the experiment has turned out for those who tried it. The total investment represented by the original mortgage, plus the improvements put upon the tract, it is not possible to state here, but the amount was doubtless a good deal more than \$100,000. To offset this, the insurance company has sold some fifty lots, at an average of perhaps \$2,000, and it still holds about thirty building sites, of a half acre each. Its risk has therefore

been much reduced, and promises to grow steadily less. The company protected itself and the buyers of its real estate by exacting agreements that no house be built fronting the Boulevard to cost less than \$5,000. On the other roads, \$3,000 is the irreducible minimum. The average cost of existing structures has been much greater. Stables and outbuildings are allowed in the park, but only one dwelling may be erected on any lot. A further step was the organization, after some twenty-five



THE HOUSE OF H. PETTIBONE, ESQ.

families had settled on the property, of the Rochelle Park Association, to take its management off the insurance company's hands. This association, which is not a corporation, holds an annual meeting, and does its current work through committees. Each lot, at this meeting, has one vote, the insurance company casting a ballot of thirty, but rarely interfering with the local management.

Upon this voluntary and unpaid administration come the duties of maintaining roads, lawns and all common property. The revenue consists of about \$2500 a year, and is contributed by all owners, including the insurance company, at the rate of \$25 a lot. This tax is practically the total extra cost per annum, of living in Rochelle Park. When the original members of the association formed that body, they agreed that at any future sale of their lots, they would incorporate this charge as a lien upon the property; if the new owner should fail to make payments, the original buyer, under this agreement, might be sued for the amount. The insurance company had made this contribution a condition of its first sale contracts.

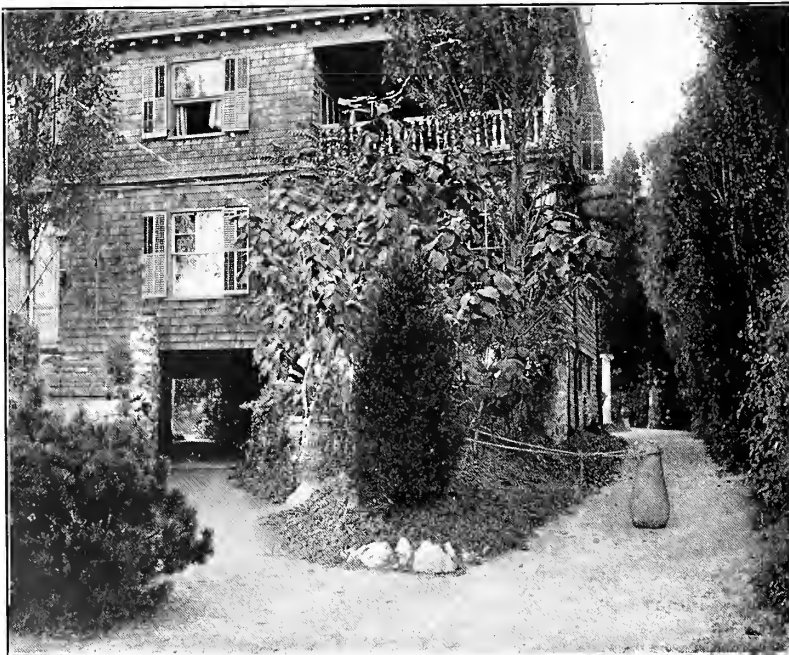
To put the park more completely into the hands of those living in it, the company handed over to a New York trust company, as trustee for the Rochelle Park Association,

all the land dedicated to the common use, roads, walks and grass plots. To guard further the privacy of the park, original buyers of land touching its outside borders, made over to the association a strip averaging two feet wide, all around the outer edge of the tract. This will prevent any lot holder from selling to the town authorities of New Rochelle the right to open a street through the park.

The sum of \$2500, by rigid economy, keeps the park in fair order, though the large ratio of land owned in common to the private holdings makes the work to be done considerable. Under the verbal pledge to the original buyers, the tax cannot be increased. The \$2500 pays for a superintendent and for necessary labor; it keeps lawns mown and roads mended, and until the spring of 1903, it also paid the cost of lighting them; further, it could hardly go. So there rose the inevitable question of double taxation, of paying maintenance fees in the park and also the same proportion of town taxes as other dwellers in New Rochelle, without receiving from the latter community any tangible return except water supply. The town taxes, it was argued, could not be spent in lighting private grounds or repairing roads therein. The park's own revenue, which in its essence

is a tax for the privilege of privacy, was barely sufficient to meet these needs, but did not make possible capital improvements.

After presenting the case to the town authorities, however, with the added suggestion that failure to act would be followed by an appeal to the legislature at Albany, the Rochelle Park Association secured a valuable concession. On the basis of mere equity, since the Association kept in order about two miles of roads within the town limits, at its own cost, the city administration decided early in 1903 to light the park roads, free of charge. Connection has also been made with the town's sewage system, park land-owners paying



A CORNER OF MR. BARRETT'S HOUSE
Showing entrance to cellar gardens and shaded walks

the charge, pro rata. The public schools are open, of course, to pupils from this inclosure, just as to any other residents of the town.

Another community in this same borough, Iselin Park, afterwards called Residence Park, found the burden of maintaining its separate existence too heavy, and so renounced its privacy and became a part of the town of New Rochelle. But no such fate seems in store for Rochelle Park. With its dwellers wedded to present conditions, and the life insurance company still holding a large pecuniary interest, the park's future appears assured. Iselin Park, moreover, was laid out less skilfully than its rival and survivor. With special characteristics to differentiate it from ordinary reservations, Rochelle Park also has in the large tract lying north of it a possible field for important extension. On the south, the boundary will be nearly paralleled by the proposed Port Chester electric railway to New York, which is to have a station at the Park entrance.

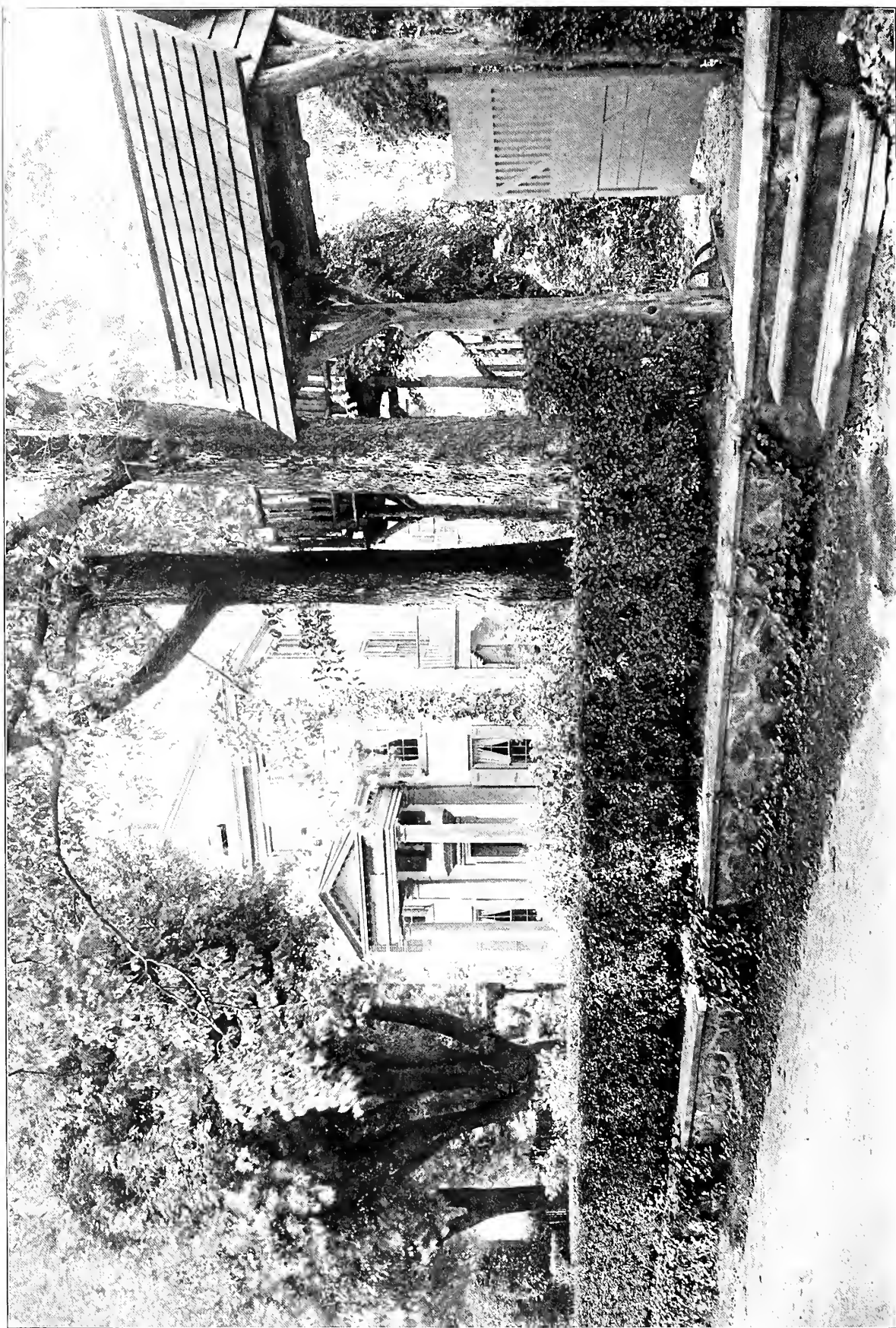
While there is no organized social authority to say who shall and who shall not buy lots in Rochelle Park, the insurance company has been careful, in selling land, to preserve proper standards and to consult the opinion of those already residents. No one known to be obnoxious would find it easy to acquire property. The amount of social intercourse between park dwellers is based, however, on the same laws of natural selection as in any other place. Congenial folk find one another, and though neighborly courtesies are not wanting, no close friendliness is necessary because dwellings adjoin. You may, you must, be civil to the man next door, but you need not invite him to



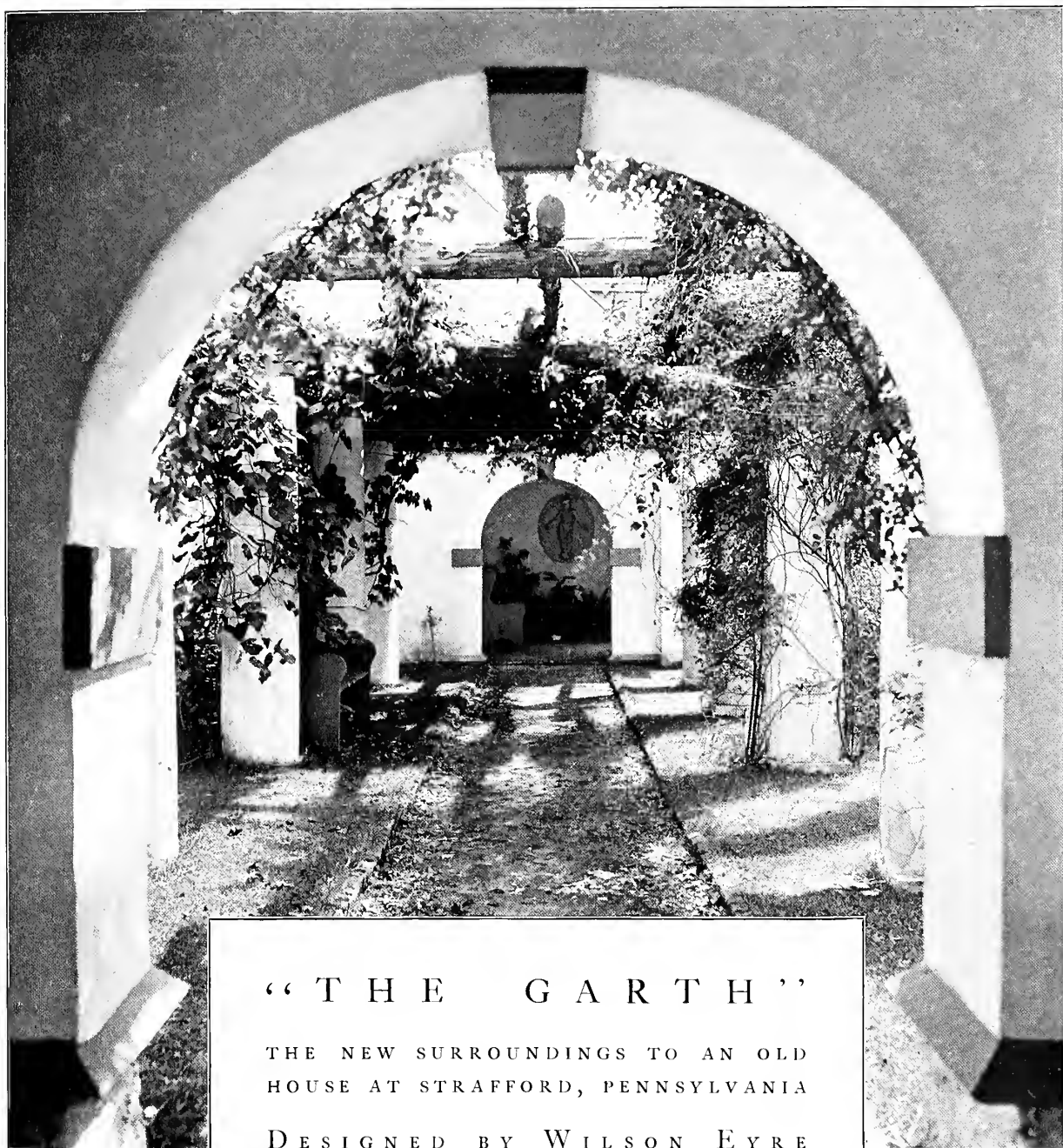
“DEVONHURST,” THE RESIDENCE OF THOS. TAVENOR, ESQ.

dinner even once a year unless you like him; you need not even offer to share a seat with him in the train to and from New York. In short, you may have friends if you want them, and the park contains a goodly list of forty-five or fifty families to choose from, but the matter is pleasantly voluntary.

Toward the outside world, however, there is shown a united spirit that goes far to keep alive the park's character. Most of the time, entrance to the tract is free as air, but once or twice a year strangers are barred, just for the sake of technically recording the fact that Rochelle Park is a private place. The attitude toward encroachment upon the park's privacy is militant as that of Dickens's delightful old lady whose war cry to her retainer, four times a day, when she sallied forth from her front door armed with a broom to repel trespassers, was “Janet! Donkeys!” It is less troublesome, and also less sportsmanlike, to follow the masculine and civilized method of paying a money tax for one's privacy; at any rate, Rochelle Park dwellers consider it well worth while.



THE HOUSE FROM THE CARRIAGE DRIVE AT "THE GARTH"



“ THE GARTH ”

THE NEW SURROUNDINGS TO AN OLD
HOUSE AT STRAFFORD, PENNSYLVANIA

DESIGNED BY WILSON EYRE

MOST of the nine acres, given the above name by Mr. Ernest Zantzinger when he purchased them, lie on the northern side of the old Lancaster Pike about fifteen miles west of Philadelphia. The buildings of the original farm remain. They were of that unimaginative type which is frequently seen along the rural highways of Pennsylvania. Gaunt and severe, like the figures of many of their former inmates, these houses stand close beside the road which

once gave to curious eyes within doors the meager entertainment of rural life. The entire absence of ornament and the solidity and permanence of their walls of whitewashed stone render these dwellings so much paper already stretched whereon the modern architect may scheme, modify and enrich with his own fancy. But woe betide both house and neighborhood if changes be made without restraint, good taste and judgment, which considerations, if rightly heeded, take the



THE GARDEN FROM THE HOUSE

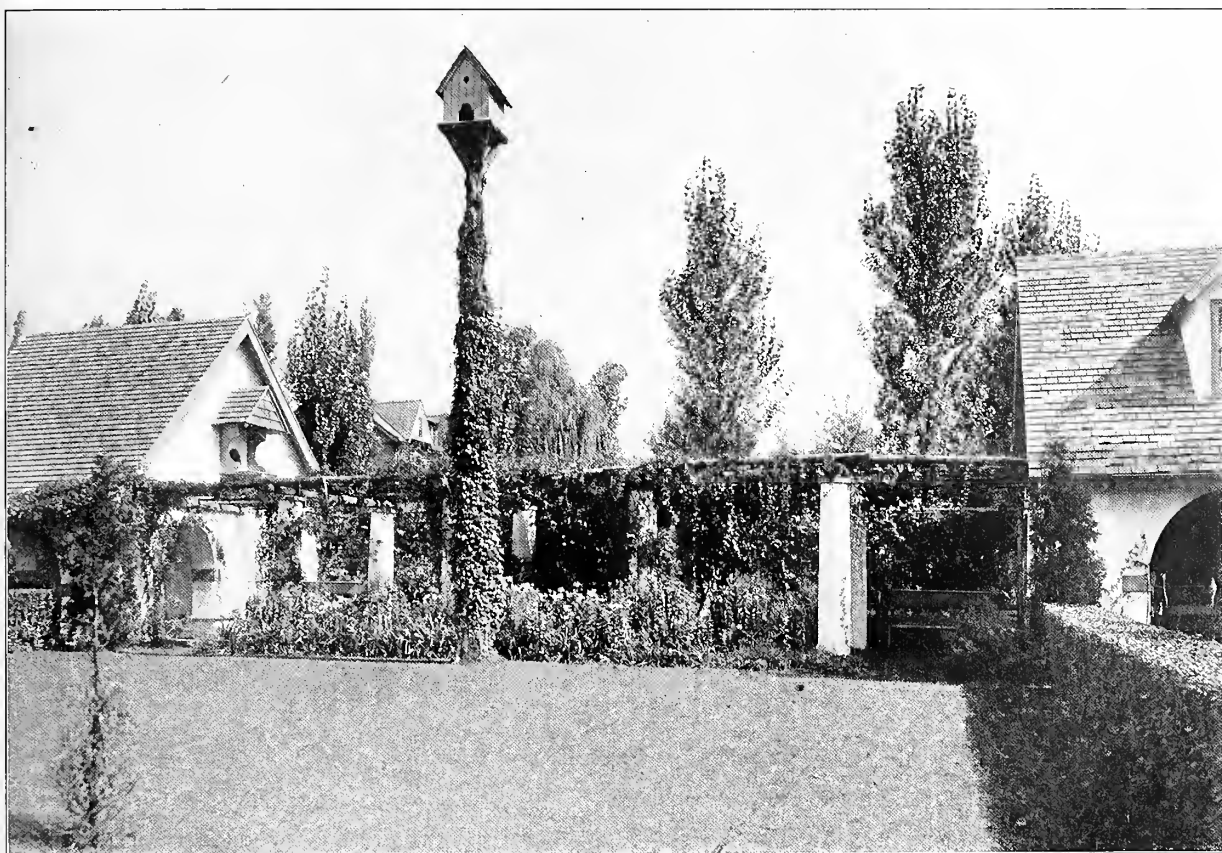


A BOUNDARY OF THE GARDEN

designer to his task with nothing less than affectionate devotion. Lacking this, the remodeled place may lose all that distinction of locality which was there only awaiting to be developed.

The amount of change at "The Garth" has certainly not been excessive and the improvements have been carried out in entire sympathy with the subject and its environment. Along the road fronts of the property an unobtrusive fence has been built of

tively inside. The color of the weather-beaten woodwork has been changed to a gray blue, which makes no uncertain harmony with the white walls, and gives the place at once an air of distinction. To the house a lofty portico was added, designed on the free classic lines which marked the work of Colonial days, and under this shelter a doorway has been enlarged and ornamented, for it is now the main entrance to the house. It is reached by a brick walk which leads across

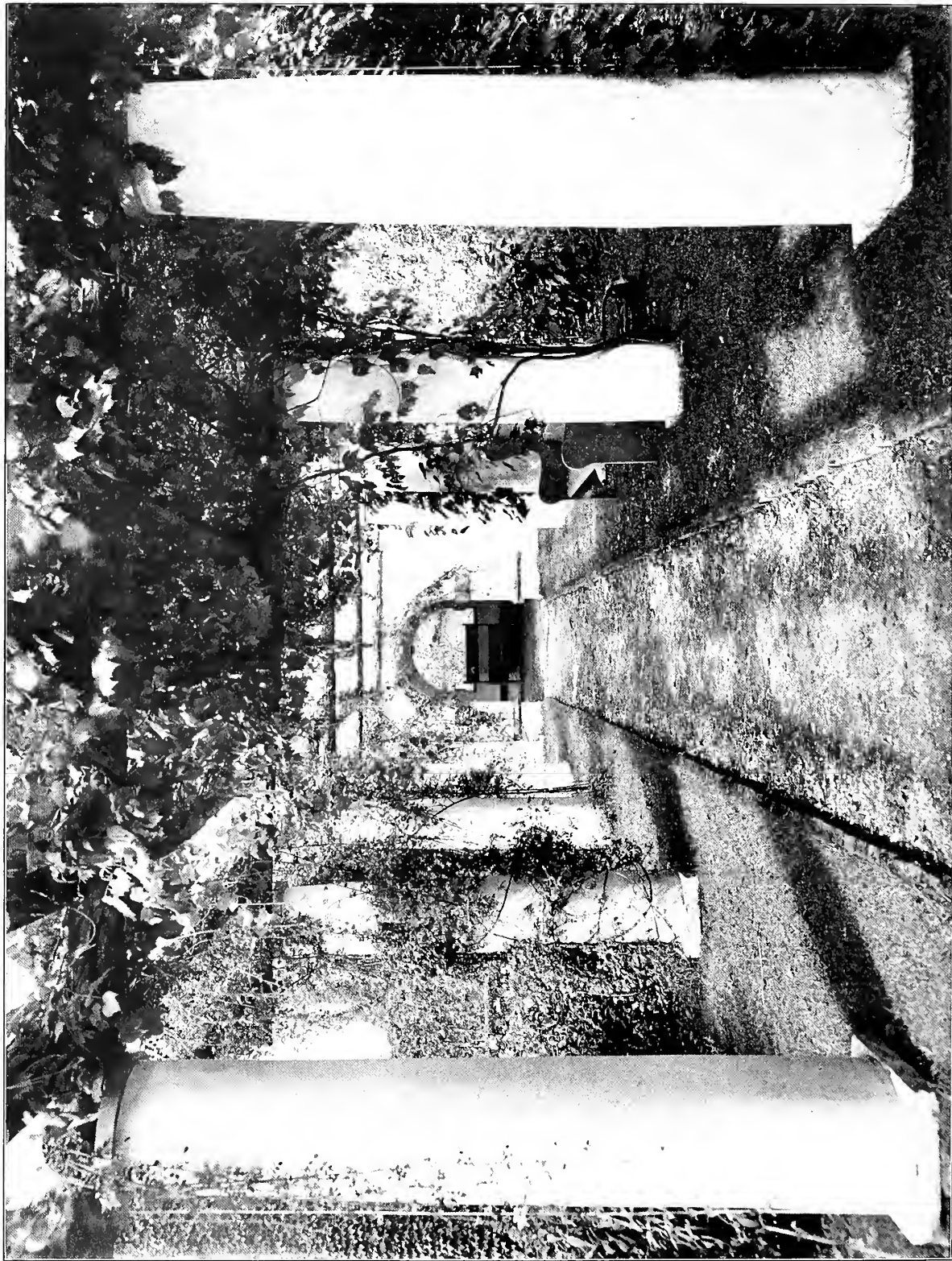


THE PERGOLA CONNECTING THE STABLE WITH AND THE TOOLHOUSE

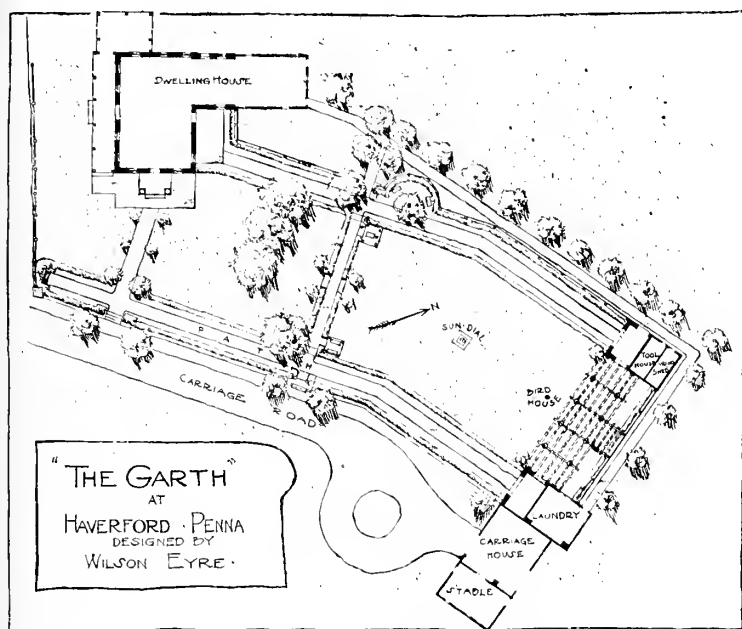
rustic cedar poles set close together vertically. It is eight feet high in front of the house in order to realize the last thought to occur to the original builders—privacy. Farther on the fence is low, and passers-by on the road can easily see over it into the garden. Gaping windows of the old building were reduced in size with wood in the interest of good proportion both within and without; and the remaining space of a window,—which may once have been a door,—is now glazed in quaint panes and curtained attrac-

the garden a few feet above the level where carriages stop, just inside the gate, finding later the stable, fifty yards farther on.

The stable is new and built of frame, plastered and whitewashed to match the house. At one end is the laundry, and thence a pergola extends a distance of fifty feet and connects with a minor building comprising a toolhouse and woodshed. At each end of the pergola, in the corners of the buildings, are recesses which play the part of shelters or summer houses. These are important in



A VIEW WITHIN THE PERGOLA AT "THE GARTH"



THE PLAN OF "THE GARTH"

The Seat of Ernest Zantzinger, Esq.

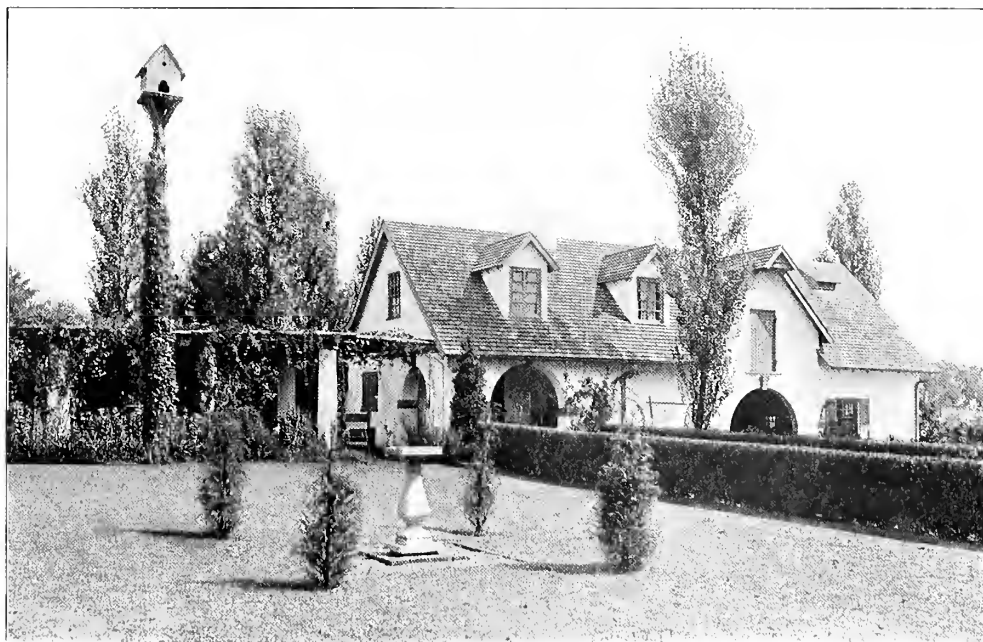
connecting the stable and its balancing buildings with the house.

A garden was the most suitable and indeed the only proper connecting link. But here is a garden serving an architectural purpose and yet in quite a refreshing un-architectural way. The extreme simplicity of the buildings and the desire to retain the local character of the place called for no high degree of formality, and the design which has been executed in the manner the illustrations show is rustic and more "natural" than are similar schemes attempted in this country. What may be called the English style (for want of a better term) has evidently weighed in the sobriety of the design, resulting largely from the employment of natural growths for architec-

tural ends and the use of rustic work wherever structural features were necessary. The greatest importance has been attached to the value of a lawn when well placed and enclosed. There are two such lawns at Strafford, and from them it is obvious that "The Garth" has derived its name.

Two fine nettle¹ trees stood resolutely in control of the situation beside an old wall upholding the irregular edge of a terrace. The architect, apparently unannoyed by their preventing him from laying out his garden with the usual plethora of right angles, proceeded to put down his paths to the accommodation of these existing points. As the plan shows, the garden lies upon two axes which meet in an obtuse angle and enclosing the two lawns. A walk skirting one side of the garden leads from a piazza at the rear of the house, and has its vista ended at the toolhouse, whose quaint low arch of brilliant white is not yet entirely hidden by the ambitious vines. Along the walk runs a rustic trellis, which curves considerably out of its way in deference to an old arbor-vita

¹ *Celtis occidentalis* or hackberry.



THE STABLE OF "THE GARTH"

tree. The path on the opposite side of the garden follows the terrace wall and is ended by the shelter contrived in the corner of the stable.

Having become an important factor in the garden's design, on account of its position, the old pump was surrounded by a square

but now that the coloring of the bark-covered steps and elevated platform has nearly reached that of the trees, there is little doubt that this servant of play and entertainment is perfectly suited to its surroundings, and to the eyes of many it gives identity to "The Garth" more quickly

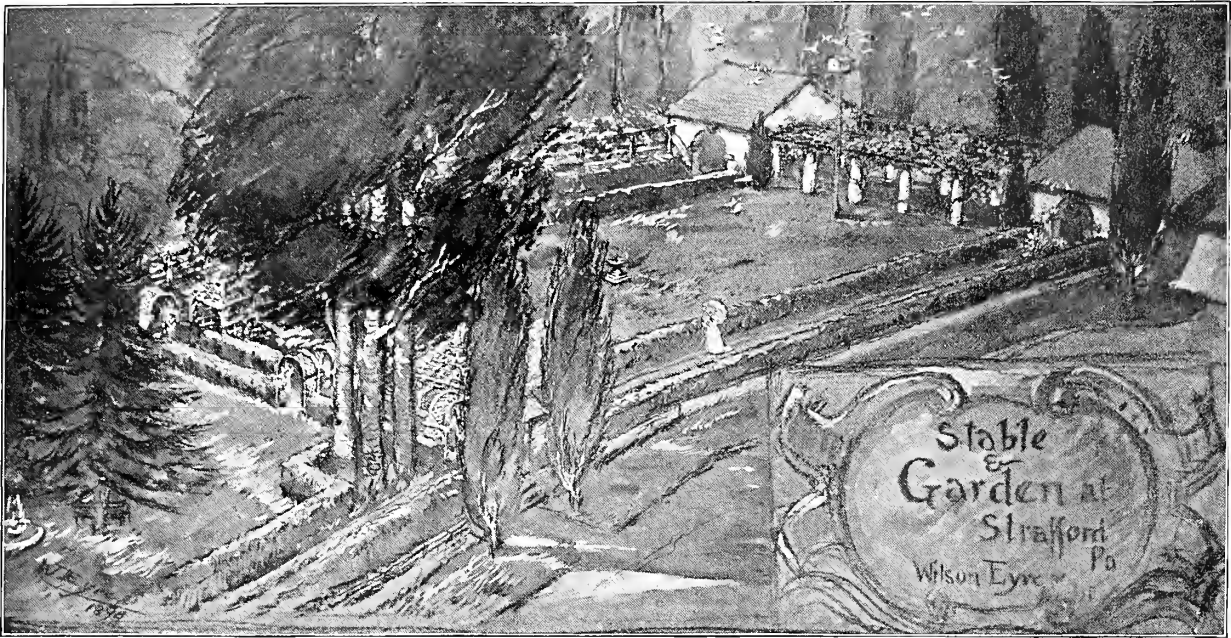


A VIEW FROM A GARDEN SHELTER

rustic arbor; and beyond a wire rose-arch in the center of the garden, is another arbor corresponding in shape to its neighbor of the pump, though their purposes differ as do utility and ornament. Close by is a rustic bower built for the children against the hackberry trees. It was reared with some misgiving at first as to its effect in the design;

than any other single object on the place.

Behind the pergola is a wide bed of flowers against another high rustic fence which cosily encloses the garden at the distant end. And in the center of one of the lawns a sun-dial reposes on a wooden standard near the trunk of an old cedar which strikes a happy verticle note in the composition, and in so doing

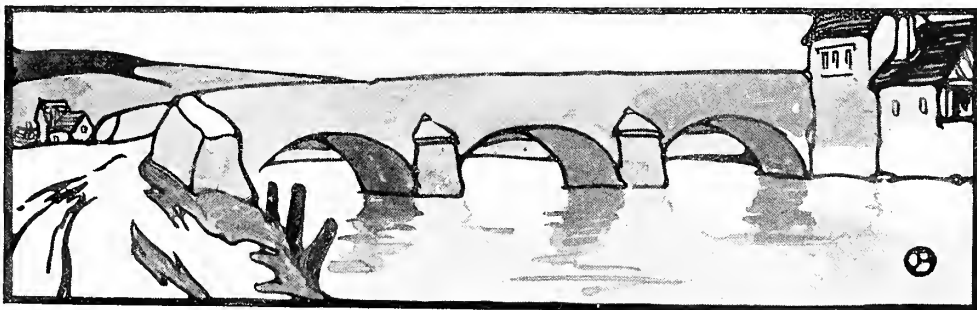


THE DESIGNER'S PRELIMINARY SKETCH OF "THE GARTH"

bears on high a bird house of hospitable proportions. The other lawn has a fountain as its center-piece.

Land, whose turf is not too busily kept and shorn between the sparse fruit trees that gently shade it, stretches away from the garden on either side, so that the formal space we have been describing seems to lie like a band across the property. The transition between the two domains—the open lawn and the garden—is easy and natural, because the garden itself, though decisively marked, is almost as rural in character as its surroundings. Its grace is that of its own countryside heightened by sympathetic human art. Its structure is that of Nature, to whom a way has been simply pointed out. Its ornament those near-at-hand objects,

which are always more suitable than extraneous material borne in from afar under the banners of architectural device. Here it would seem that the partisans of formal gardening might find common ground with the champions of the informal, for here are none of those artificial *tour de forces* of so-called garden art, "the adventures," according to Walpole, "of too hard achievement for any common hands." Not so has Nature been made to play the part against herself. At "The Garth" she has been courted rather than oppressed, and her blessings have been turned to good ends, not outraged by too much architectural intrusion. In the peaceful lawns and the murmur of piquant flowers "Art in a garden" here finds a perfect expression.



ARCADES

AND THEIR USEFULNESS IN THE MODERN CITY PLAN

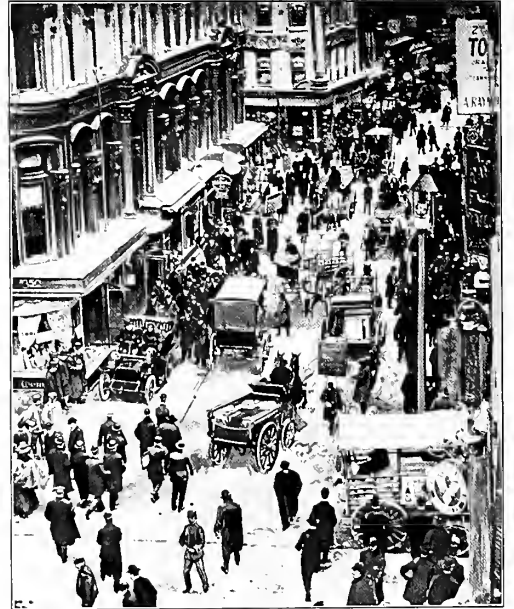
BY MILO ROY MALTBIÉ

EVERY large modern city is face to face with the problem of traffic congestion. A rapidly increasing population and the piling of Pelion on Ossa in the erection of towering skyscrapers have made it physically impossible for the hosts of pedestrians and vehicles to proceed expeditiously through the streets. In the lower part of Manhattan Island the erection of buildings fifteen, twenty, and thirty stories high has multiplied the day population three, four, and even five-fold in certain districts. Yet the street plan has remained practically unchanged; traffic facilities have not materially been increased. Is it surprising, then, that the congestion resulting from these conditions has become not merely highly disagreeable but a hindrance to the commercial progress of the city and a menace to its welfare?

The problem is not peculiar to New York, for similar causes have produced similar results in every metropolitan center.

REMEDIES FOR CONGESTION.

Various solutions have been suggested. Subways for rapid transit have been or are being constructed in the larger cities; but they affect principally only long distance travel, and vehicular traffic only very indirectly. Freight subways would effect some relief, but principally for long hauls. Moving sidewalks are being pressed in a few instances. Aerial streets, at the tenth storey, say, within the



NASSAU STREET, NEW YORK

which it is proposed to arcade

building line and passing from block to block by bridges, have been urged.¹ But neither of these suggestions has been widely adopted. The reconstruction of street plans, the widening of existing thoroughfares, and the laying

¹ See an article by Mr. Charles R. Lamb, in "Municipal Affairs" for March, 1898, "Civic Architecture from its Constructional Side."



WINDSOR ARCADE, NEW YORK



"THE OCTAGON" OR CROSSING OF THE GALLERIA VITTORIO EMANUELE IN MILAN
G. Mengoni, Architect

out of new avenues through congested quarters are common but very expensive processes, for much property must be acquired by the city, and the very fact of congestion has made it extremely valuable. A solution, therefore, which will facilitate the movement of pedestrians and short-haul vehicle traffic and which is not expensive is not only urgently needed but has not been discovered.

The prevention of congestion is often difficult because a street is used by different kinds of traffic. When crowded, the slowest vehicle sets the pace for all others, and often the unloading of a wagon will block a whole line for many minutes. Then, too, pedestrians are often forced to use the roadway because of the inadequacy of the sidewalk, which they do at considerable risk. When the various classes are separated, each moves with much greater rapidity and less friction.

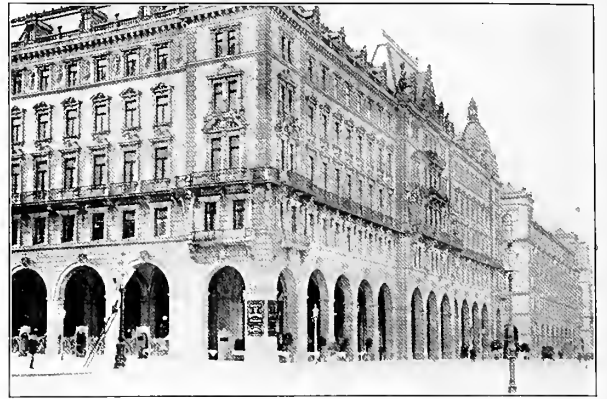
BLOCK AND STREET ARCADES.

The street arcade is an important means to this end. The exclusion of vehicles enables pedestrians to proceed rapidly and safely. Its roof serves as a protection from heat in summer, cold in winter and stormy weather throughout the year. Shop-keepers find a financial advantage, because it attracts purchasers. The artistic character of the street is greatly improved also, and the attractiveness of the city increased.

The arcade idea is not adaptable to all streets with advantage. It presupposes the possibility of eliminating vehicular traffic, except possibly at certain hours when goods are called for or delivered. But in every city there are districts from which vehicular traffic has voluntarily withdrawn almost wholly because the business carried on there renders it unnecessary or because there are other more



THE GOSTINYI DVOR IN ST. PETERSBURG



THE MODERN ARCADES OF VIENNA

direct thoroughfares. These streets, thronged with pedestrians, could often be arcaded with beneficial results.

The financial advantages of the suggestion have been appreciated by private individuals. Arcades through privately owned buildings are becoming more and more common. Well lighted, with attractive displays by the shop-keepers and sheltered from the weather, they allure not only those who are shopping but also those who are passing from office to office and who select this route through a building in preference to the street.

Numberless instances could be cited from our metropolitan centers. In many cases they are incidental to the other purposes of the building (e. g., corridors in office buildings lined with news, flower, and fruit stands, men's furnishing stores, ticket agencies, etc.); but in others the building has been constructed principally as an arcade and sometimes so closely resembles a department store that it is difficult to distinguish it by the plan of construction.

EUROPEAN INSTANCES.

In European cities arcades are much more common, and elaborately treated. The two most important in Berlin connect *Unter den Linden* with *Behren-Strasse*—that animated shopping street,—and are so popular that they are crowded at almost any hour of the day. In Brussels, the extensive *Galerie St. Hubert* date from 1847, and form a most popular thoroughfare. Others, somewhat smaller, are the *Passage du Nord* and *Galerie du Commerce*. The *Gostinyi Dvor* in St. Petersburg and the *Riady* in Moscow, opposite the Kremlin, resemble somewhat our

department stores, being composed of hundreds of shops, tier upon tier and course after course, all surmounted by a roof, partially or wholly of glass. The *Riady*, occupying three blocks, cost, exclusive of the ground, nearly \$2,500,000. The *Galleria Vittorio Emanuele* in Milan, connecting the *Piazza del Duomo* with the *Piazza della Scala*, probably has the finest exterior of any arcade in Europe. It was built over a generation ago and cost at least \$1,600,000 for the building alone. Its form is that of the Latin cross, the main structure being nearly

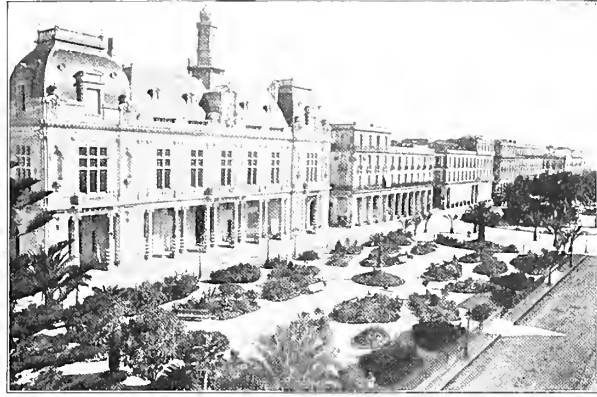


INTERIOR OF THE GALLERIA UMBERTO I.
IN NAPLES

Ernesto de Mauro, Architect



EXTERIOR OF THE MILAN ARCADE



ARCADES AT BONA, ALGERIA

one thousand feet in length, fifty feet wide, and nearly one hundred feet in height. A glass cupola one hundred and sixty feet high crowns the octagonal center. The *Galleria Umberto I.* in Naples does not have so fine an exterior, but cost twice the amount of money, and perhaps excels it in the treatment of the interior, which is gaily adorned with sculpture, stucco and gilding. At night it is brilliantly lighted with electricity.

SIDEWALK ARCADES.

Block or street arcades are not of great importance as a means of preventing congestion; they do, however, relieve it somewhat. But the sidewalk arcade has many and impor-

tant advantages. The general plan is that of removing the curb line back to the house line, or nearly to the house line, sufficient distance being kept to prevent vehicles from injuring the buildings. The structure is supported by columns instead of a solid wall, the intervening spaces being arched to give strength and beauty. By this means the sidewalk, which is within the house line, is well lighted, well ventilated and easily accessible. When a carriage stops at the curb to permit its occupant to alight, he immediately steps within the protection of the building. In stormy weather the pedestrian is fully protected from the wind, rain or snow; and in summer from the heat and glare of the sun. The street itself is made more artistic, for, whatever may be said in favor of the artistic sense of window decorators, there is apt to be an obtrusiveness which often repels rather than attracts. The arcade places these displays several feet from the curb line and the columns hide them from view to a considerable extent. Thus, while the attention of the pedestrian—the one the shop-keeper wishes to reach—is as effectually arrested as otherwise, the appearance of the street is improved, as is evident to every traveler who has seen the long processions of arcaded blocks in foreign cities. As an example we have only to note the *Rue de Rivoli* in Paris.

FINANCIAL MERITS.

The financial advantages of sidewalk arcades are still greater. When a street is widened or a new thoroughfare laid out, the property condemned includes the exclusive right to the area from the center of the earth to the heaven above—a very costly and expensive process consequently. The arcade



MODERN ARCADES IN BOLOGNA

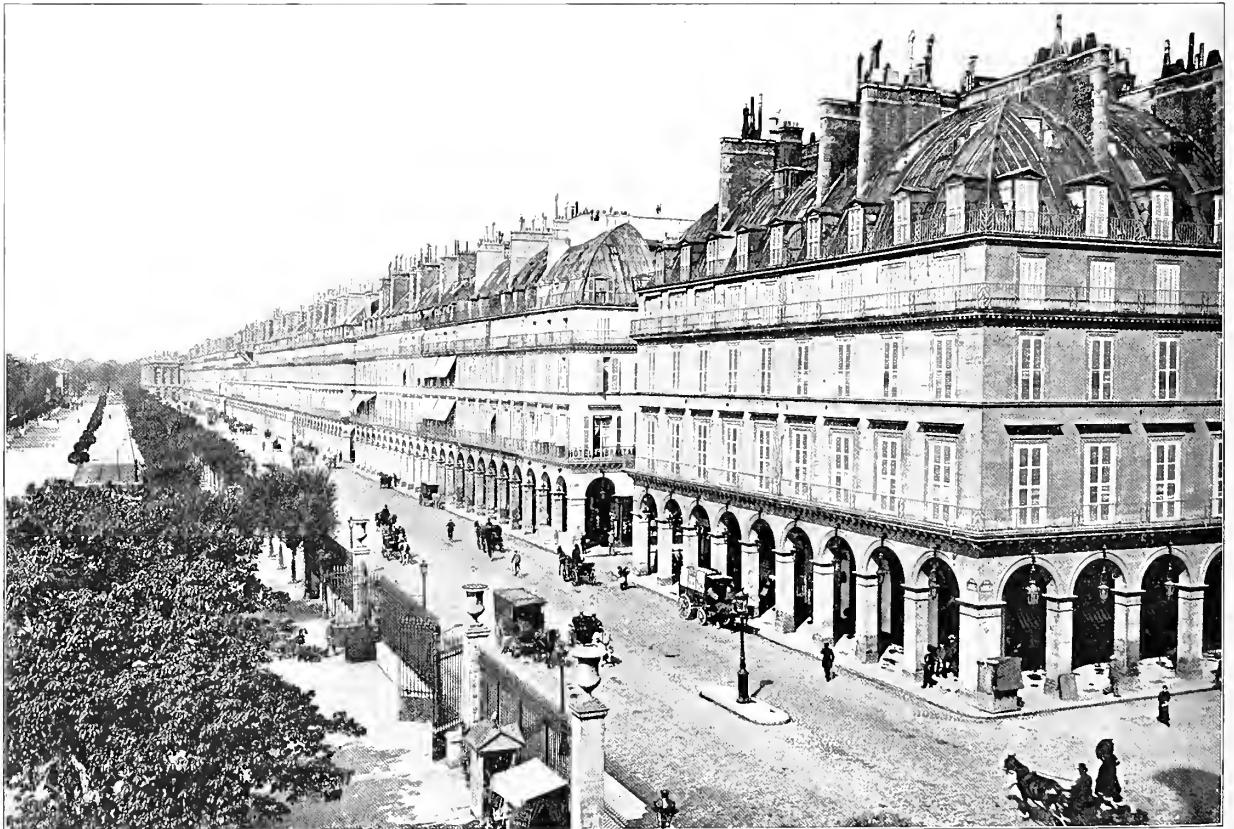
calls for condemnation merely of the right of way for one storey in height and for a depth equal to the width of the walk. The property holder is still left with the use of the space above the arcade and the vault privileges below the surface.

It is evident that the cost of a new street with arcades is very much less than one where the whole walk is thrown into the street and the whole area condemned. In the case of a street newly laid out, sixty feet wide from curb to curb with a fifteen-foot walk on each side, the relative cost of a street with sidewalk arcades would vary from seventy-five per cent. to ninety per cent. of the expense of an ordinary street, and perhaps would be even less in an office-building district. In the case of street widenings, the saving would be even greater; for by the ordinary process the building is often a total loss, and its value must be added to cost of the land acquired. Thus if a sixty-foot street were to be widened to ninety feet, the cost of arcading the buildings upon both sides of the street for a depth of fifteen feet each would be probably from twenty per cent. to fifty per cent. of the cost of taking thirty feet on one side (the least expensive); and where the buildings are in good condition and many-storied, the cost will be even less than twenty per cent.



THE ARCADES OF MADISON SQUARE GARDEN

Hence, where land is very valuable and where additional provision is needed for pedestrians or for a moderate extension of vehicular traffic, the sidewalk arcade will often be found a most satisfactory and



ARCADES OF THE RUE DE RIVOLI (FACING THE TUILERIES) IN PARIS



THE PROPOSED WIDENING OF 59TH STREET, NEW YORK
By means of an arcade to be formed in the present buildings

inexpensive solution. Doubtless it will not entirely obviate the necessity of laying out new streets, or of condemning land for street widenings, but even in instances where either of these methods is imperative, the cost may be reduced by providing arcades, and in many instances their introduction will make other and more radical methods unnecessary.

Sidewalk arcades are much more common in Europe even than street or store arcades. Probably the longest stretch in Paris runs along the *Rue de Rivoli*, one of the most frequented streets in that metropolis, extending from *Rue du Louvre* to the *Place de la Concorde*—a distance of nearly one mile. In Vienna, the best instances are those in the *Reichsrathsstrasse* near the City Hall; in Budapest near the *Franz-Josefs-Platz* and the *Redoute-Platz*; in Hamburg along the *Kleine Alster*, etc. Generally speaking, as one approaches the Mediterranean, the number of arcades rapidly increases until in Spain and Italy, they become very numerous.

In the United States, instances are yet rare; but that the logic of conditions is carrying us in the same direction is evident. The

require still less modification, for an arcade has already been provided to shelter those who congregate to watch the printing of the daily paper.

A committee of the Municipal Art Society of New York has urged upon the city authorities the application of the arcade idea to the treatment of Fifty-ninth Street. A large



THE ARCADES OF THE HERALD BUILDING,
NEW YORK

bridge is being constructed over Blackwell's Island to connect the Borough of Queens with Manhattan. It will come to grade near Sixtieth Street and Second Avenue. The present street plan affords no suitable approaches. Old streets must be widened or new ones constructed; but either is expensive, for several important buildings stand in the

way. The suggestion made by Mr. Charles R. Lamb, Chairman of the Committee, is to arcade the natural approach—Fifty-Ninth Street—throwing the walk into the street and practically doubling its width for trucking purposes. The accompanying drawing shows the method of treatment. No other plan has been suggested that will compare with it in reasonable expense and suitability.

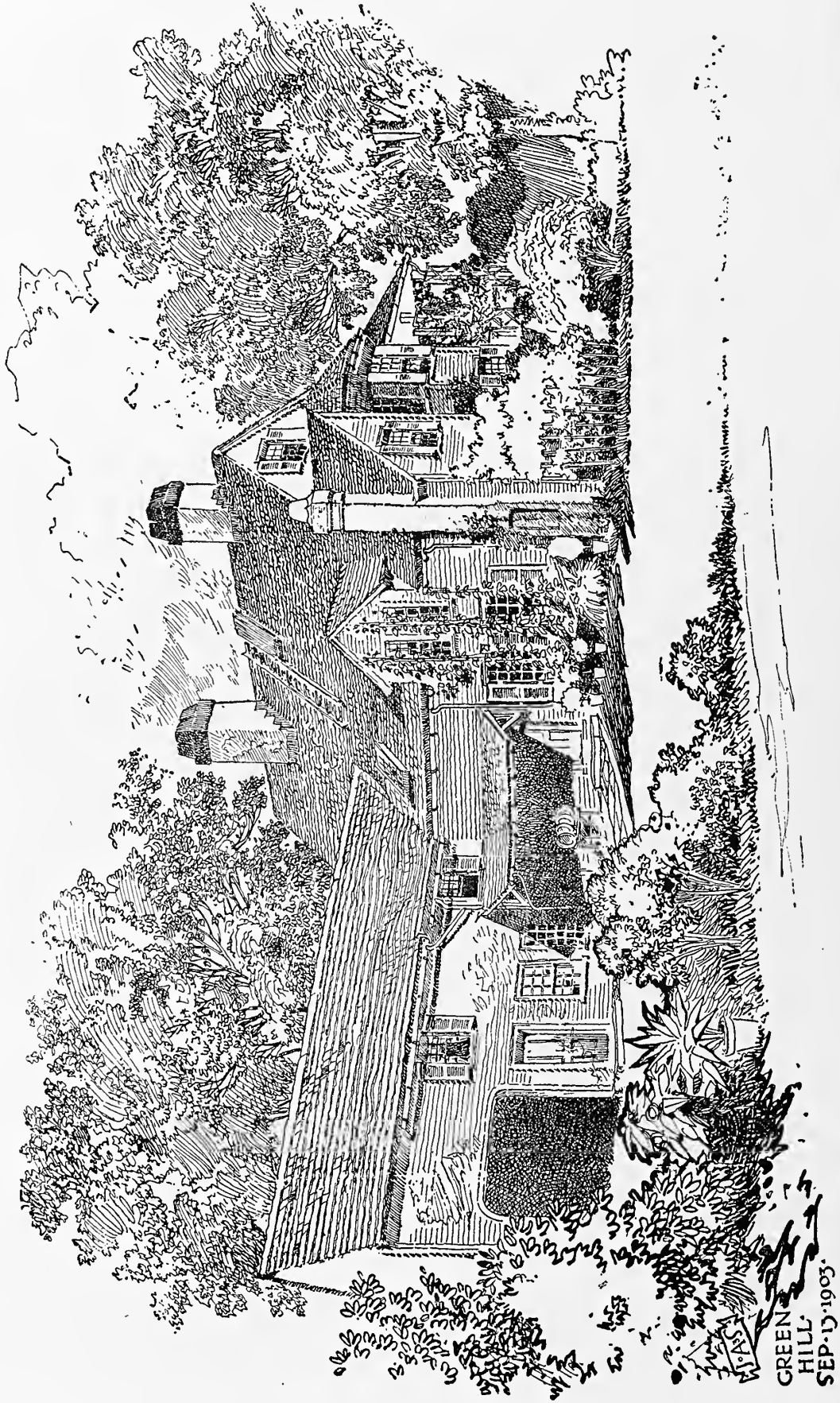
atres, hotels and stores have roofed over the walks about their premises as fast as the city authorities would permit. In the case of the Madison Square Garden, New York, there is only needed the removal of the curb line to the building line, or the building line to the curb line, to make it a perfect example of the sidewalk arcade. The Herald Building would

THE jeopardy in which the Mall at Washington has been placed by the uncertain juggling of the position for the new Agricultural Building has been extremely exasperating to those who have felt the long delay in ridding that vista of the railroad tracks and who hope for the ultimate execution of the Senate Commission's plan. The placing of his new building by the Secretary of Agriculture was quite sufficient to start an energetic movement on the part of architects throughout the country when it was discovered that the building would considerably encroach upon the width of the Mall as proposed to be preserved by the Commission's plan. Senator Newlands, of Nevada, saved the day for the beauty of the city. He introduced a bill (one sentence in length) prohibiting any future building from ever being placed in Washington less than 445 feet from a straight line drawn from the dome of the Capitol to the center of the Monument. Then he quickly gathered together prominent senators, representatives and architects, at which meeting Mr. Frank Miles Day showed by the aid of lantern slides the irretrievable loss to the city any encroachment on the Mall would mean. The bill quickly passed the Senate; but its companion known as the "Powers Bill" is still before the House. The successful passage of the measure will fix a width of 890 feet for the Mall, which as thus established was the most beautiful and impressive single feature of the well-known scheme of reconstructing the city according to the lines originally laid down by Major L'Enfant.

THE spectacle offered by the attempted legislation with object to authorize an untrained person to alter the Capitol at Washington is a shock to the esthetic—to say nothing of the moral—sensibilities of the country. The former, even in the case of laymen, has slowly created an appreciation

of this remarkable work of the architect Thomas U. Walter and has justly ranked the Capitol as the most beautiful building in America. The plot against it, led by Speaker Cannon in the interest of his friend Elliott Woods, who is now superintendent of the building, would only be the more astounding if we had not grown a little accustomed to offhand outrages upon public property carried on without the slightest perception of the intrinsic beauty of the objects in question. If the conspirators think at all of any ends but their own, it is probably to conclude that anything new is altogether likely to be better than the old; that enlargement means improvement; that change is always an advance. On the contrary, this extension of the Capitol as foreshadowed by Mr. Cannon's scheme can only end in a bungle, if once it is launched. There will probably always be Cannons and Woodses; but it would be a satisfaction to believe that while their counterparts may long lead our cities along the way of these ill-advised projects, a superior mode of action—or be it inaction—may gain ascendancy at the National Capital. By what seems to be a fortuitous compromise the project has now been postponed. A promised new office building for their use pacifies the Cannon party, and it is hands off the Capitol, for the present at least. But its enlargement will later have to be taken up, and this will probably occur in December next, when a joint committee of the Senate and House is to report on the subject. It is then that the architects of the country must again be at their arms. For it is one of the blessings of democracy that the citizens may interest themselves in the proceedings of their government, while the price of this privilege is that busy men must lay down their private affairs and hasten to the seat of government, adjuring the powers that be to preserve from harm the most valuable public possessions.





GREEN
HILL
SEP. 13, 1903.

THE PICTURESQUE REAR OF "GREEN HILL," AT BROOKLINE, MASSACHUSETTS

From a pen drawing by J. A. Schweinfurth

House and Garden

Vol. V

June, 1904

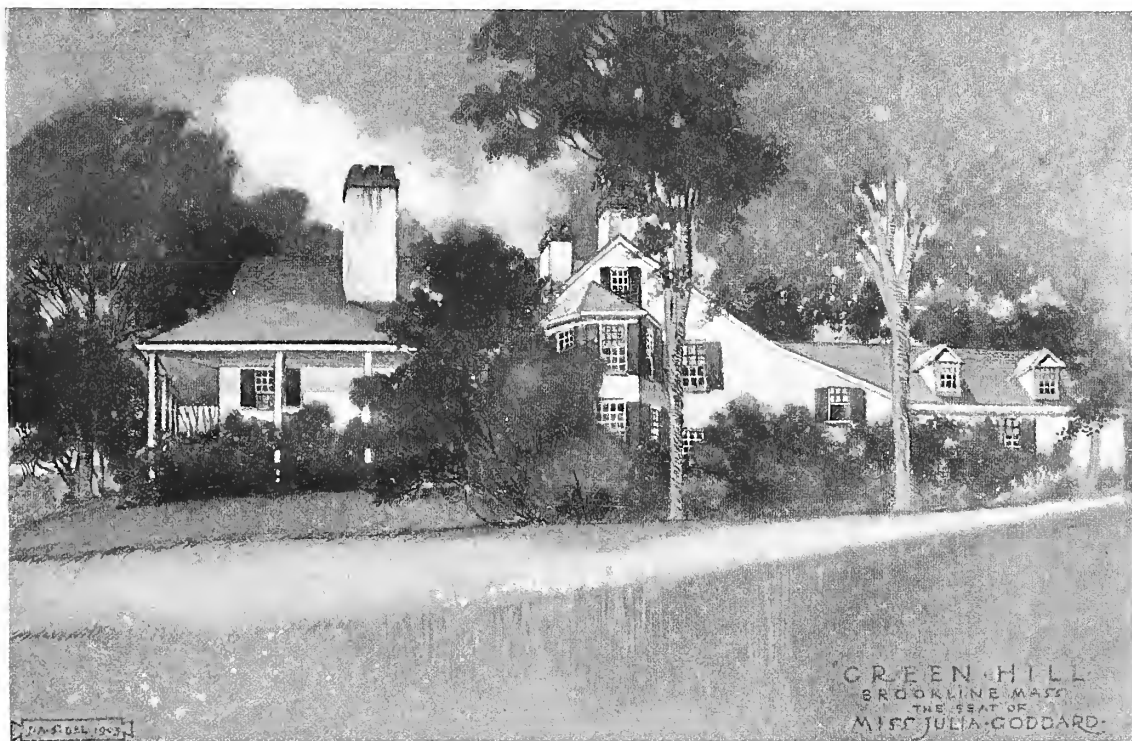
No. 6

"GREEN HILL"

THE OLD GODDARD MANSION AT BROOKLINE, MASS.

By J. A. SCHWEINFURTH

With illustrations by the Author



A SIDE OF THE OLD MANSION

From a water-color drawing by the Author

SITUATED in Warren Street, in the most rural part of the town of Brookline, is the old estate called "Green Hill." It is within sight of the house in which the late H. H. Richardson had his office and residence for so long, and in which he spent the last years of his life. The peculiar location of the house, the high wall and steep hill which meets one on approaching it, and the many years' growth of trees and shrubs, which conceal it, render the mansion very

inconspicuous to the casual passer-by. In fact the writer himself, had passed this house for many years, and had never noticed it, until by chance entering the estate one day, its full beauty became appreciated. One need not wonder, therefore, why, in these times when the country has been searched carefully over for fine old houses, that this one is comparatively unknown. Enter the estate through a gap in the wall near the stable, and there you have a long rambling

façade of singular harmony before you; then you step around by way of the front to the other long façade; then to the rear—and by this time you have the full impression of this simple but charmingly picturesque old Colonial house, and it is an impression that will remain with you always. It is for the purpose of introducing this unique work of better days that a few holidays have been spent in making the accompanying sketches. But as all must know, sketches, drawings and photographs fail to give the real feeling of a fine old house, much lived in, and with

the North. There are elm and spruce trees, grape arbors, and a few remains of box, but not the profusion of the South. There is not the subtle sense of comfort in loafing to be had in the presence of the Southern manors, but a keen air, an alertness, and a damp ground which repels familiarity by an ache or two after an hour at sketching. It seems as if all of these are but natural accompaniments of these New England homes.

Now this old house was first a simple cottage, held by an early settler in the town. Later it was acquired by people of more wealth and position, who turned it into the more pretentious mansion house. Singularly enough a creation of several different times and owners, it has come down to us as complete and harmonious a whole as if designed by the first master of Colonial work, were such a thing possible. It is of the rare, picturesque kind of Colonial work, as distinguished from the more formal and symmetrical façades, such as the Longfellow House in Cambridge. As such, it seems to stand almost alone, in New England at



THE PILLARED VERANDA

a history. One should visit "Green Hill" on a pleasant afternoon in September. Then the leaves, which so obscure the house, are partly off the trees. The scene is that of solitude. Silence, without even the twitter of birds, is broken only by the sighing of the breeze, while the slowly lengthening shadows mark the lapse of the hours. All is favorable to an appreciative condition of mind; then one can feel the past life of this house, as one can in contemplating the old Southern manor-houses. But this is in cold New England, and here is the cold sky of

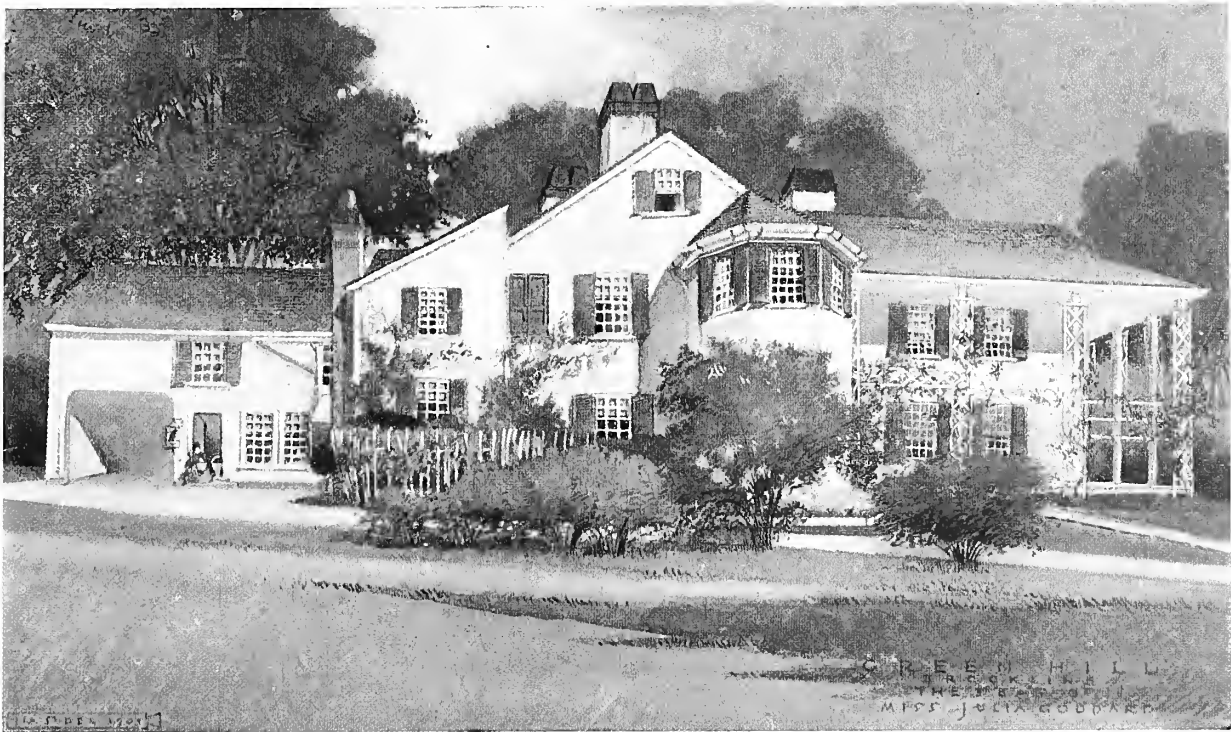
least, as an example of harmony after having passed through the hands of many owners, all of whom were evidently possessed of rare taste and a sense of restraint. So remarkable is this that it were well to hand down the names of the various owners, that a posterity, just commencing to appreciate the work of the older days, may hold them in grateful remembrance.

The mansion was originally composed of the rear part, the gables at its sides making the line of the front. At this time it also lacked the two octagonal bays, and was built

as indicated by the date on one of the chimneys, in 1730, by Nehemiah Davis, a prominent early settler, as a simple cottage, on his then extensive estate, to which he was constantly adding. In 1793 this estate passed into the hands of Hon. George Cabot, who was chosen United States Senator from Massachusetts in 1791, and by him it was given the name of "Green Hill" and the addition of the front with its columns running up two storeys, making a large parlor on the first floor, and various chambers on the second floor. Then the house began to as-

mass of the whole which makes it all so attractive to one tired of the over-enriched and over-detailed houses of today.

It is supposed that Stephen Higginson, Jr., a later owner (1803), added the bay windows on the sides, besides making other internal improvements, and in 1806 he sold this house with part of the estate to Captain Adam Babcock for \$6,500. Madame Babcock, who probably was responsible for the fine old garden existing at that time, spent much time in beautifying the grounds. In the chronicles of the Brookline Historical



From a water-color drawing by the Author

A HOMELIKE FAÇADE COMPOSED OF SEVERAL ADDITIONS

sume more of the pretensions commensurate with the dignity of the new owner, and its character became at once that of a suburban mansion rather than a modest country farmhouse.

There is a noticeable lack of architectural detail; what there is, being such as any good carpenter of those days might have drawn out for himself on a board or shingle. The columns of the veranda are square, with a slight chamfer, and they support the roof without a capital, or any part of an architrave or frieze. It is this rude simplicity and the

Society occurs this passage, which gives some idea of the quaint old garden once a glory to the estate, and of which there now remains but few traces:—

“Being very fond of flowers, Madame Babcock’s attention to her garden was unremitting, and the wide walks, coated with fine red gravel, that were laid out around the western portion, were bordered on each side with continuous beds of bright blossoms, among which were gay and various colored rows of tulips, and the large clusters of single and double white narcissus shone con-



THE PARLOR OF "GREEN HILL" AND ITS PICTURED WALL PAPER

spicuous, with roses and honeysuckles hanging thickly over the trellises, within the arches of which were placed turnstiles as gateways of entrance to the garden paths on each side of the house. The walks on the eastern side were edged with a tall shrubbery of the old-fashioned white, and also purple lilacs, that, growing later to the height of trees, still survive, and blossom as sweetly now as in the days when they were first set out, although their aged branches and stems require many a prop here and there to sustain them."

After this owner had passed away it was bought by Mr. Samuel Goddard, in whose family it has since remained. The present owner, Miss Julia Goddard, tenderly keeps it in fine repair, planting and keeping up much of the old-fashioned greenery, so that it has, to this day, the same old-time atmosphere of the past, and for half the year it is completely embowered in leaves and blossoms of the varying seasons.

The interior is perhaps less changed, having the usual varying levels of floors common to such houses, but it lacks the broad central hall and stairway so common in Colonial mansions. Its narrow hall, with steep winding stairway, shows that while the exterior was made grander, the interior retained these features of its early cottage days. The parlor, of which two views are given, has on its walls a pictured paper, perhaps the most interesting and well preserved in New England. There is a continuous view of

the Constantinople of the "Grand Turque," with its domes and minarets piercing the beautiful blue sky, with fine trees and pagodas in gardens sloping down to the blue waters of the Bosphorus, upon which graceful kâiks float laden with beautiful houris, guarded by the turbaned Turk. The library and dining-room are large, low-studded rooms, but are sunny and have fine outlook; and the old-time atmosphere, despite the lack of accessories in the way of furniture of the time. The old chambers have, for the purpose of ventilation, a door leading into the corridor, composed of one large panel, the full size of the door, filled with strong, widely spaced louvres, painted white, a feature new to the writer, at least, but a valuable idea for country houses of our own day. In one of the chambers rests a superb antique "highboy" decorated in gold and colored lacquers, on a very dark, richly lacquered ground, a subtle, indistinct suggestion of tortoise shell, all in pseudo-Chinese manner, as if it might have been one of those pieces made in Europe and sent to China to be decorated. There is a family tradition that this piece is one of a set belonging to Marie Antoinette, brought over from France aboard the ship "Sallie," and landed in Wiscasset, Maine, in 1792.

The exposures to the sun, and the views from the windows are all that could be desired, and one leaves with regret this peaceful old house, so permeated with memories of quieter days.





THE GARDEN OF "WOODLEIGH"—LAKE FOREST



The Railroad Station at Lake Forest

LAKE FOREST

THE BEAUTIFUL SUBURB OF CHICAGO

(AMERICAN SUBURBAN COMMUNITIES—V.)

THE recent development of country or, more properly speaking, suburban life in America, is nowhere more in evidence than in the neighborhood of Chicago. Each year shows a marked increase in the number of attractive permanent homes built along the shore of Lake Michigan north of the city. For a long time, Evanston, twelve miles away, was the center of this semi-country life; but today the whole shore, from Lincoln Park to Lake Forest, is thickly settled with a population living outside the city for fully two-thirds of the year.

The Village of Lake Forest was first chosen as the site of a Presbyterian College in 1856, and today the title of almost every piece of property between the Lake and the Chicago and North-Western Railway tracks, is originally vested in the "Lake Forest University."

For several years after the establishment of the college there was no apparent attempt to develop anything but a small college community, and the first residences were built in the center of the present village and around the grounds now known as the college campus. These residences possessed no architectural merit, but were simple brick or frame houses, built in the ugly style of the fifties, when nothing seemed to be desired in houses except sufficient rooms to supply the family needs. The topography and beauty of the land, however, soon attracted Chicago business men searching situations for summer homes.

A high bluff runs along the Lake, broken

frequently by deep, wooded ravines, where all kinds of flowers flourish and many varieties of song birds make their nests. The whole tract was originally a vast forest of oak, maple, ash and hick-



THE HOME OF THE ONWENTSI CLUB



THE WINTER CLUB

Designed by Frost & Granger



THE TOWN HALL AND FIRE STATION

Designed by Frost & Granger



THE CHURCH OF THE HOLY SPIRIT AT LAKE FOREST

Designed by Frost & Granger

ory trees. When the founders of the University decided to lay out a regular settlement, Frederick Olmsted was consulted, and, on his advice, Mr. Hotchkiss of St. Louis, who, as landscape architect, had designed the drives of Greenwood Cemetery in that city, was employed to lay out a village in park

style. This work was completed in the summer of 1857. Taking the paths of ravines as his motive, Mr. Hotchkiss abandoned the checker-board plan of regular squares, then in vogue, and laid out winding roads in conformity with the ravines and the general slope of the land.

The wisdom of such a plan has been many times proven. Wealthy citizens of Chicago were soon attracted by the possibilities of the place, and began to build summer homes where they could spend at least six months of the year among beautiful natural surroundings and, at the same time, keep a watchful eye upon their business interests in the growing city only twenty-eight miles southward.

For many years the houses were extremely simple, and only intended for summer occupancy. The advent of golf, however, produced a rapid change. A number of city men,

who were lovers of sport, looked over the country in search of a suitable site for a permanent golf and country club. At this time the architect, Henry Ives Cobb, owned a substantial home along the old Green Bay Road west of the Village of Lake Forest. The situation was in every way adapted for an all-round country club, as, west of the Green Bay Road, which runs along a natural height

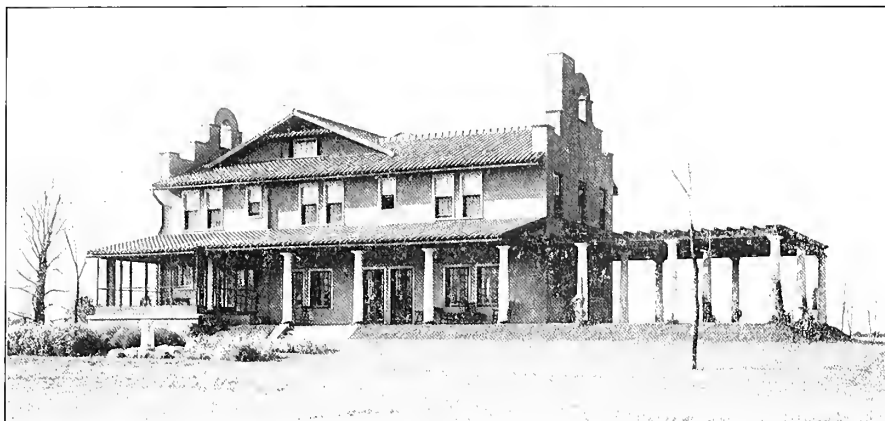
of land, the country slopes gently to the valley of the Skokie, a small stream forming the north branch of the Chicago River.

Terms for the purchase of two hundred acres of land were soon arranged, the Cobb homestead was turned into a simple clubhouse, and the Onwentsia Club was formed. This association has steadily grown in popularity and prosperity, and now, in addition to owning the finest golf grounds in the Middle West, it offers its members polo, tennis, croquet, and other outdoor games; it supports a trained pack of hounds for drag hunting, and possesses bowling alleys and a fine squash court for indoor amusement.

With the growth of the Club, many beautiful houses began to be built along the Green Bay Road, and even on the lower ridge, beyond the Skokie, about a mile further westward. At the same time the original village, between the railway and Lake Michigan, was steadily improved. The later houses, those built within the last ten years, have been for permanent occupancy, and each year the winter population increases.

With the growth of a regular resident population a community feeling was aroused, and about ten years ago the village began to systematically improve its roads, sidewalks and parkways. Lake Forest had before this been incorporated as a city under the laws of the State of Illinois, which proceeding enabled the citizens to elect their own mayor and council, and manage their own affairs.

Mr. Hotchkiss's original plan provided streets of unusually great width, with narrow parkways on either



THE RESIDENCE OF FRANK V. S. HIBBERD, ESQ. *Designed by George L. Harvey*



WATER TOWER—MR. DICK'S ESTATE
Designed by Jas. Gamble Rogers



"ARDLEIGH," THE RESIDENCE OF J. V. FARWELL, JR., ESQ.
Designed by Arthur Heun

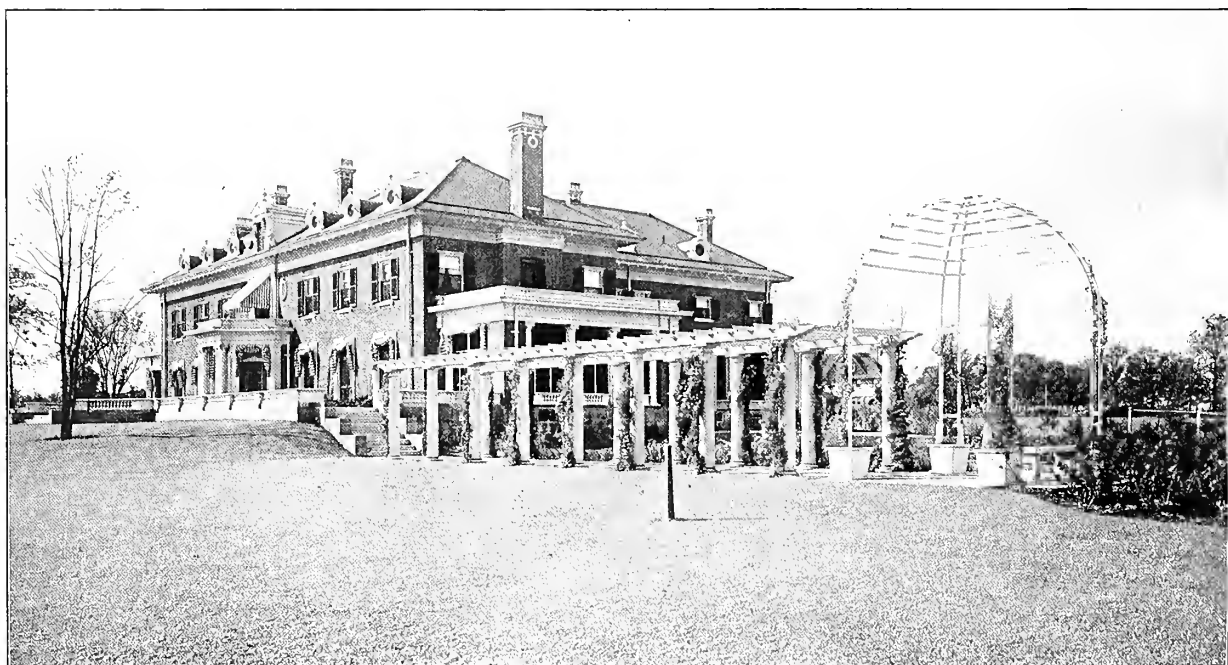


THE RESIDENCE OF A. B. DICK, ESQ., AT LAKE FOREST
Designed by Jas. Gamble Rogers

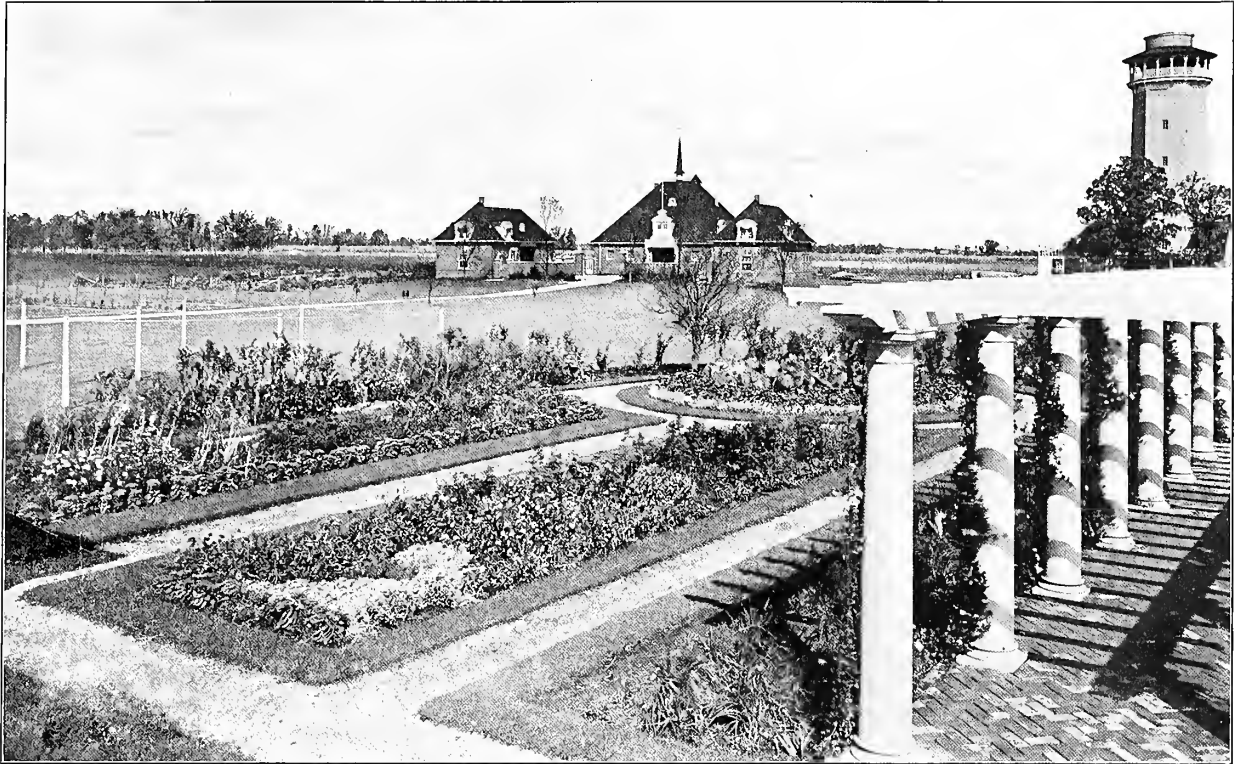
side. The City Council, upon the suggestion of Mr. E. F. Gorton, who for seven years served as mayor, adopted a standard width of twenty feet for roadways, except upon the few more crowded streets near the railway station and along the Lake Shore

Drive, where the roadway is thirty feet wide. This left very broad parkways upon either side, which have been kept up by the abutting property owners and very beautifully planted with shrubs.

Largely owing to the fact that there is no



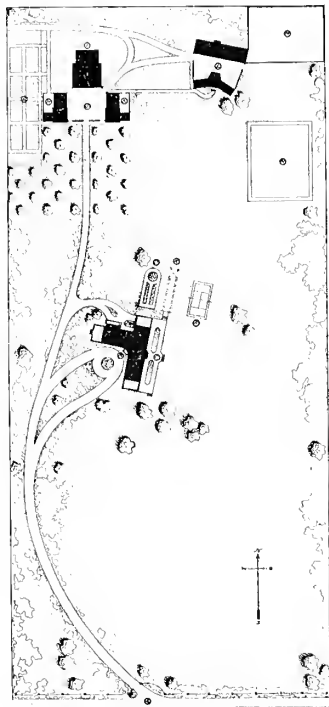
THE PERGOLA AT MR. DICK'S HOUSE



THE GARDEN OF MR. DICK'S ESTATE

possible remuneration connected with the offices of mayor or aldermen, these offices have been filled by the most representative and public-spirited citizens. The mayor is elected each year, and each alderman holds office for two years. There are three wards, each of which is represented in the Council by two aldermen. The corporate limits of this city, which the residents still prefer to call "a village," cover about nine square miles, although the population numbers only two thousand people.

Except in a small section near the railway station, where the shops and houses of artisans are located, the lots are large, as property is still sold by the acre; and it is the earnest wish of the inhabitants to postpone as long as possible the cutting up of the land into suburban lots sold by the front foot. The taxes are practically



PLAN OF GROUNDS
LATER OF 1891, AND
LAKE FOREST ILLINOIS.
SCALE: 1/4" = 10' 0"

1. ENTRANCE	10. GARDEN
2. HOUSE	11. GARDEN
3. PORCH	12. GARDEN
4. DRIVE	13. GARDEN
5. DRIVE	14. GARDEN
6. DRIVE	15. GARDEN
7. DRIVE	16. GARDEN
8. DRIVE	17. GARDEN
9. DRIVE	18. GARDEN

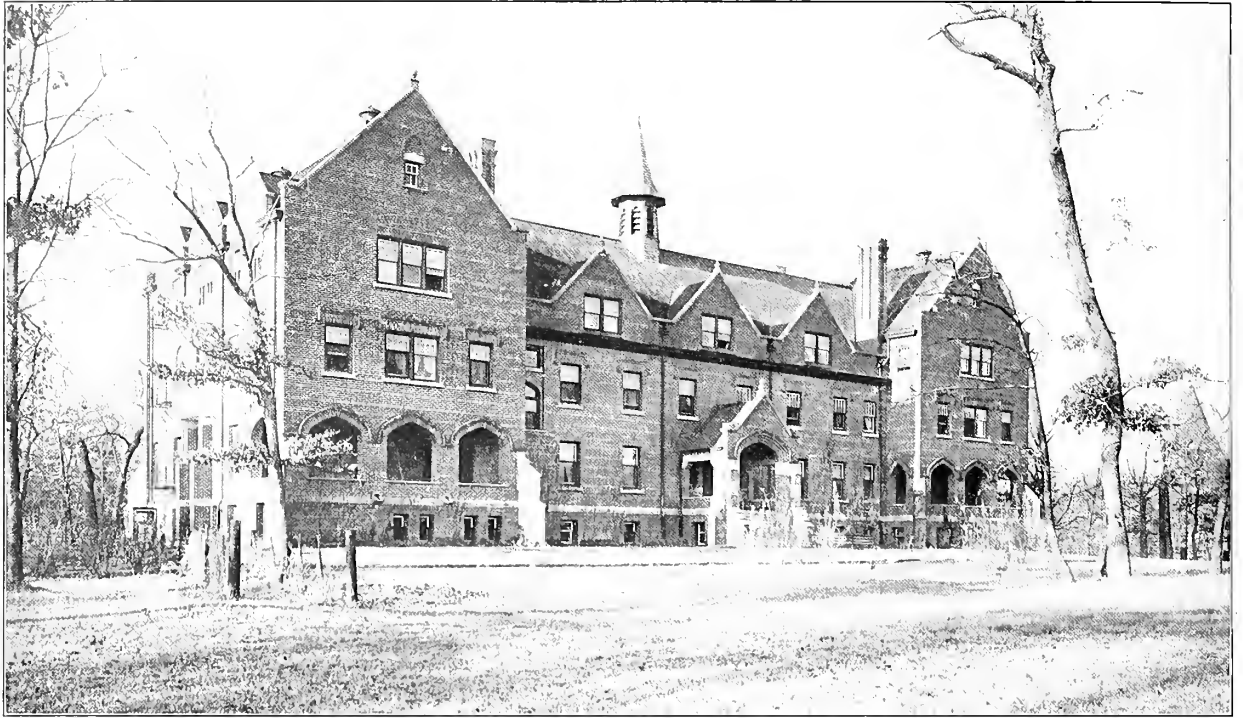
THE PLAN OF
MR. DICK'S ESTATE

the same as in Chicago, being between three and five per cent., but none of the proceeds can be sunk in graft at Lake Forest. It is all spent upon the improvement of the village.

The streets are lighted by gas, except around the station, where arc electric lights are used. The sewerage and the drainage of many sorts are excellent.

The water supply is at present controlled by a private corporation of public-spirited men, who installed at their own expense a complete plant at a time when there were no public moneys to pay for improvements. At present the village government is carrying on negotiations with the Water Company, with the intention of buying the plant.

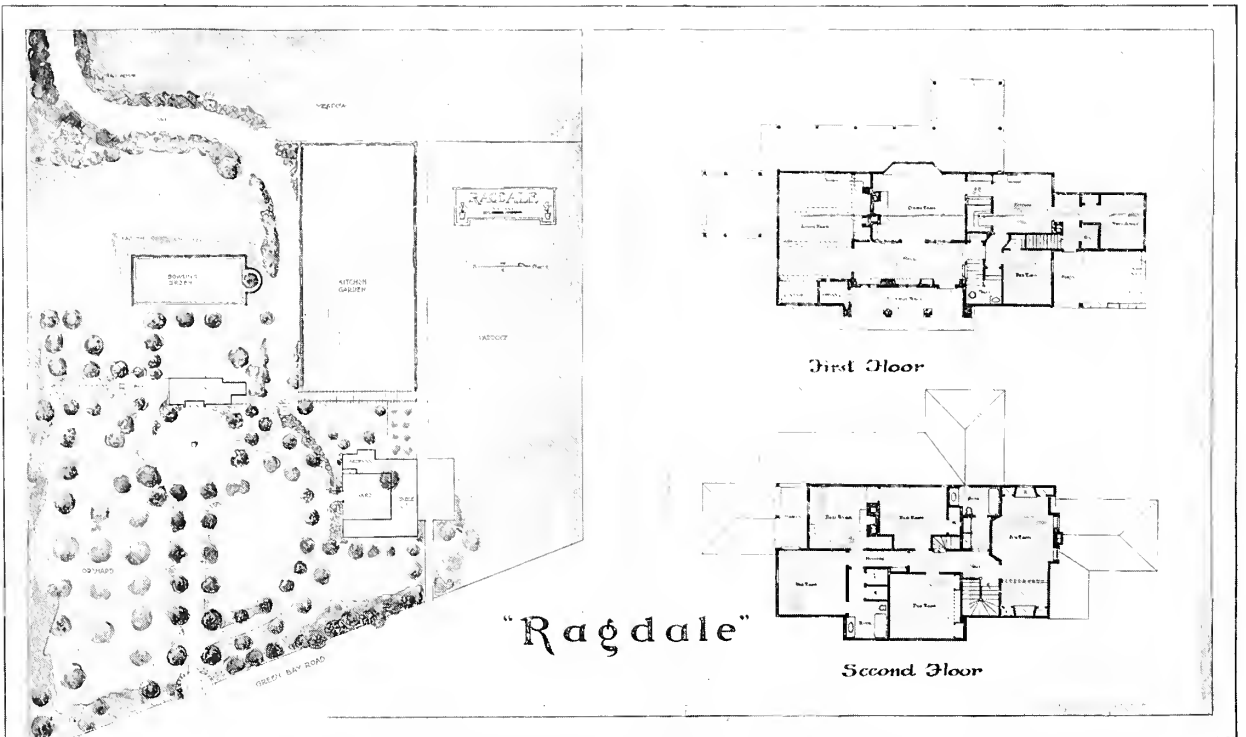
Under Mr. Gorton's administration an ordinance was passed forbidding anyone to repair or relay the old wooden



LOIS DURAND HALL, A DORMITORY OF LAKE FOREST COLLEGE
Designed by Frost & Granger

sidewalks, so that now practically all these have been removed and replaced by concrete walks five feet wide. These soft gray walks,

with broad plots of grass on either side, planted with sweet-smelling shrubs, add greatly to the beauty of the village, especially



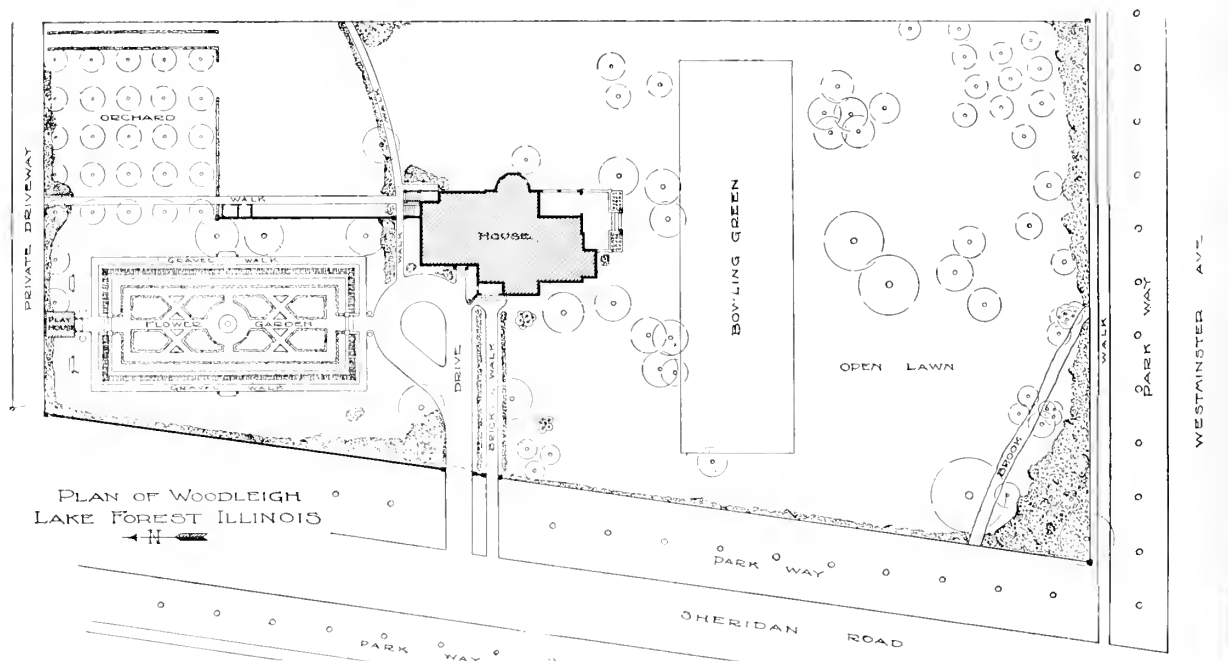
THE PLAN OF "RAGDALE" GROUNDS AND HOUSE
The Home of Howard Shaw, Esq.



"RAGDALE" HOUSE
Designed by Howard Shaw



THE STABLES AT "RAGDALE"
Designed by Howard Shaw



PLAN OF THE GROUNDS AND GARDEN OF "WOODLEIGH"
The Home of Alfred Hoyt Granger, Esq.



"WOODLEIGH" HOUSE, FROM THE GARDEN
Designed by Alfred Hoyt Granger



THE RESIDENCE OF ARTHUR FARWELL, ESQ.

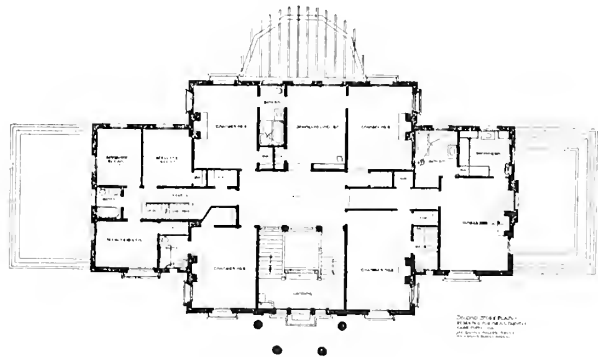
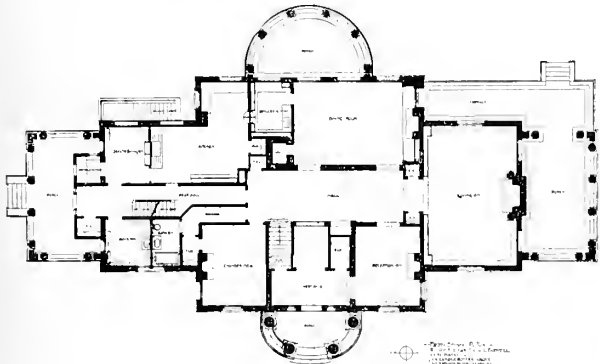
as they are generally well shaded by handsome trees; and nowhere in the West has more attention been given to the careful planting of shrubbery and the laying out of gardens.

We show among the illustrations the plans of several houses and gardens located in different parts of the village. These plans are generally typical of the class of improvements now being carried on in Lake Forest. In each case the planning of the grounds is as carefully studied as that of the house and is made to harmonize in every possible manner with the natural character of the land.

To the Eastern visitor the village is generally a complete surprise, not on account of

its natural beauty and the evidence of wealth and prosperity, so much as because of the study and cultivation shown in the arrangement of buildings and gardens, and the general appearance of age, and of an established country life.

The College, situated in large grounds in the center of the village, with its dependencies—Ferry Hall School for girls, and The Lake Forest School for boys—exercises its beneficial influences upon the resident community life. Each of these schools possesses substantial and attractive buildings of its own, with ample grounds around them. There are, besides, a small private school for little children and several excellent public schools,



THE PLANS OF MR. ARTHUR FARWELL'S HOUSE
Designed by Jas. Gamble Rogers



THE RESIDENCE OF VERNON BOOTH, ESQ.

Designed by Arthur Heun

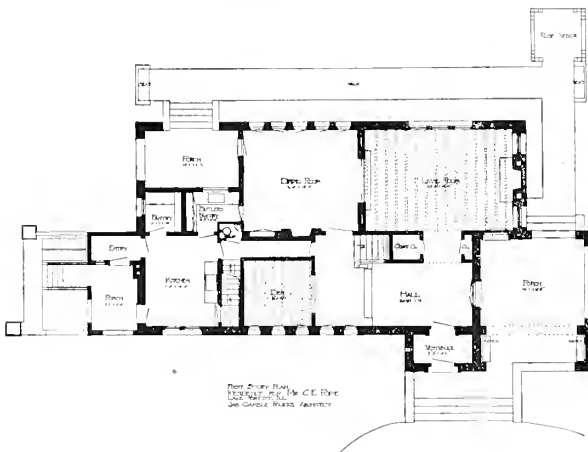
all housed in buildings of well-studied architecture. The public schools are controlled by a board of education appointed by the Mayor. They are supported out of the general tax budget and are unusually well equipped



THE RESIDENCE OF C. E. POPE, ESQ.

in every particular.

Located in the Town Hall, there is also a Public Library which, though at present small, has excellent prospects, and is fostered not only by the Village Government, but also by many



PLANS OF MR. POPE'S HOUSE
Designed by Jas. Gamble Rogers

and constantly increasing private gifts. Almost in the center of the village stands the Presbyterian Church from which the village sprang. Three years ago an attractive Episcopal Church was also built to fill the wants of a growing community.

As people began, here and there, to stay in the country during the winter, a club was recently formed for outdoor winter sports. It possesses a skating pond, about three hundred feet square, with good curling rinks, a toboggan slide, and ample clubhouse, with a ball-room, a stage for amateur theatricals, lounging and locker rooms, and bowling alleys.

All of the improvements of the past ten or twelve years have been placed in the hands of trained architects, and have been carried

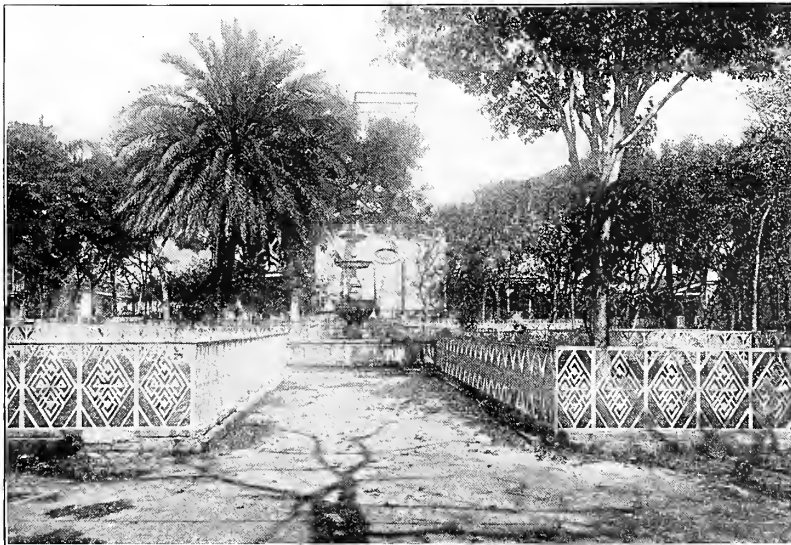


THE RESIDENCE OF EDGAR M. STANTON, ESQ.
Designed by Myron Hunt

out with an eye towards the permanent beauty of the village, so that, today, Lake Forest is recognized as equaling in beauty any of the many attractive suburban villages which group themselves around our growing American

cities. It offers to its residents all of the deeper blessings of church, home and school, away from the noise, turmoil and dirt of city life.

That such communities are springing up everywhere is one of the most sure promises that our country is to become one of beautiful homes and gardens, where the busy man of the twentieth century can get away from the storm and stress of active business or professional life, and renew his wasted strength and energy only where it can be truly renewed, in "God's own out of doors." A. H. G.



The Navy Yard Park, Havana

THE BEAUTIFYING OF CITIES

A PAPER READ BEFORE THE ARCHITECTURAL LEAGUE OF NEW YORK

BY JOHN M. CARRÈRE

WITH perhaps few exceptions, the founding of a city has been really quite accidental, and the selection of the location has been due to two principal causes: the necessity of establishing either a military or a trading post. And from these small beginnings the city has grown and developed. There are very few cases on record where the location of a city was selected deliberately and with any other purpose—the most notable instance being the City of Washington. It follows therefore that these cities have always been placed in localities that were primarily well suited for defence, or on the natural highways of commerce—whether inland, on streams or lakes or on the coast. They have been preceded by military roads or common highways,—sometimes no more than a cow-path,—and they have developed along the lines of least resistance without any particular scheme and with little or no forethought.

In the Old World the growth and development of cities was very gradual and coincident with the development of civilization and the advancement of art. Their remodeling was brought about by rather violent methods—

sometimes by the necessity of rebuilding the cities that were devastated or ruined by the conquering hordes, at other times by the ambition of the conqueror to reproduce in his own land the wonders that he had seen abroad; and so we travel through the ages from Egypt to Greece, to Rome, to France, to Germany, to Spain and England and the rest of Europe.

The important points to note are, that the utilitarian and the ideal conditions of city building were developed side by side, and that art was not promoted by public opinion, though it was greatly influenced thereby, but by individuals having the ambition and the power to bring about a new order of things without hindrance.

With us, on the other hand, cities far surpassing in size the largest cities of the Old World, have grown so rapidly that the utilitarian side has forced itself upon the people and taken all their energy, means and thought, leaving no opportunity for art excepting of the most perfunctory and casual character, so that we are now confronted with the necessity, from the artistic point of view, of remodeling practically the whole of the United



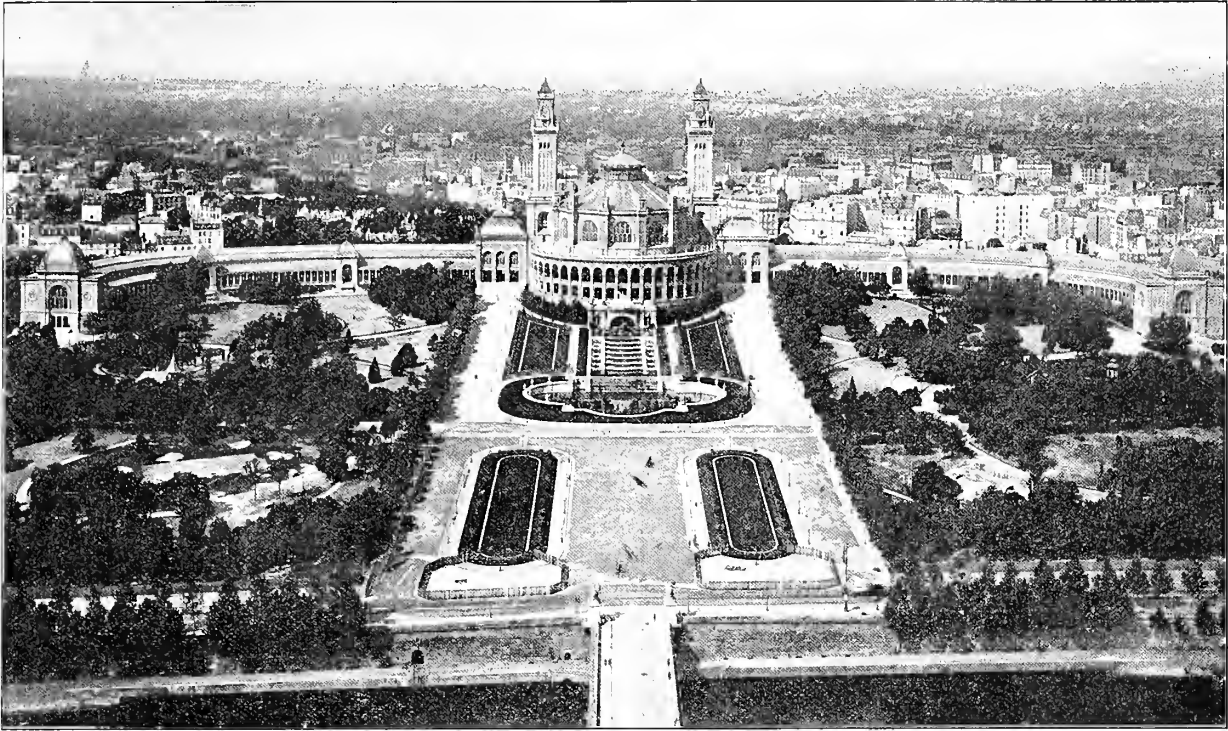
The Kärntnerring in Vienna



The Hohenstaufenring in Cologne

AVENUES OF EUROPEAN CITIES

Which are not only thoroughfares, but have been made into ornamental places offering recreation for the citizens and greatly enhancing the value of the adjacent property



THE TROCADERO AT PARIS

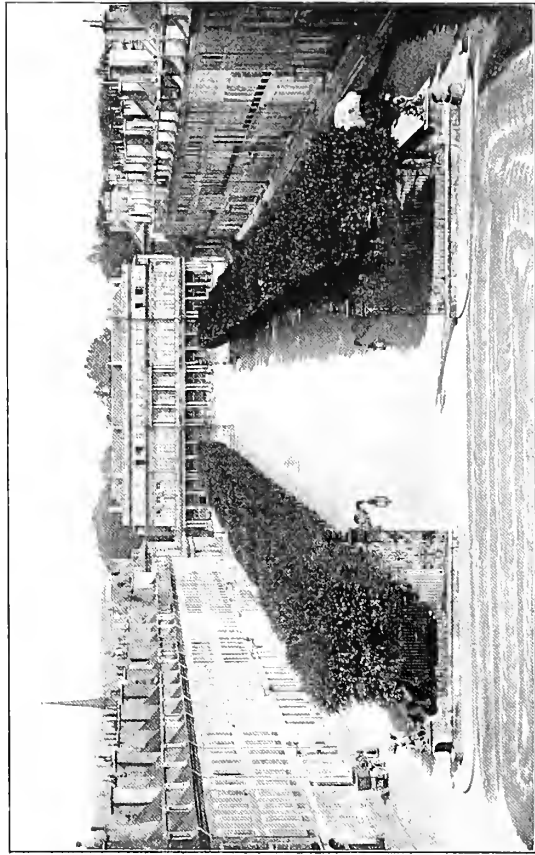
A permanent feature of the City resulting from the Exposition of 1878

States, not by the will of the Cæsars, of a Napoleon or even of a Haussmann, but by the will of eighty million people of different races and with different views, a large majority of whom have no appreciation of the subject and are moreover sordid and thinking of the present without any consideration for the future.

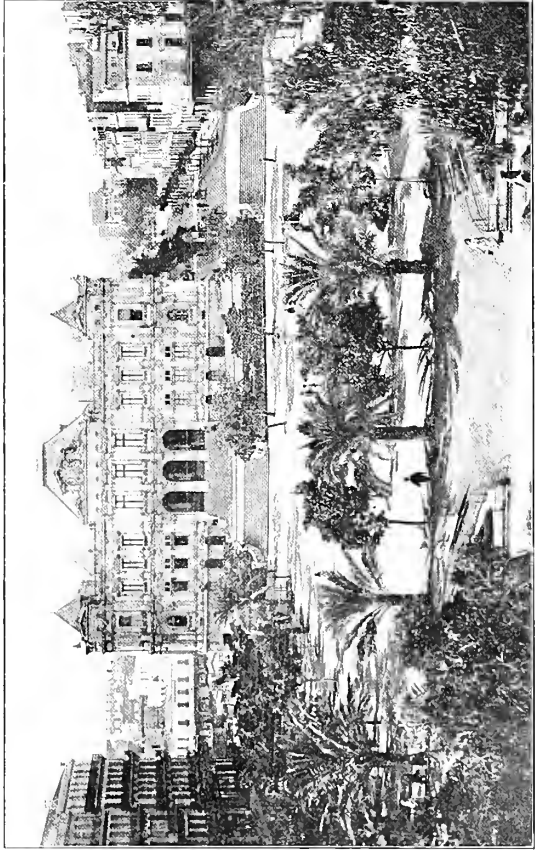
This is what makes the task so difficult and at times so very discouraging, for with our democratic institutions men are moving in and out of office, policies are being changed, and a great scheme of municipal improvement is no sooner thought of and partly worked out than it is completely upset, as in the case of Washington by the death of Senator McMillan, and in the case of many other cities by a mere change of administration and the lack of that continuous personal element which has always been indispensable as the force behind any creative movement. And yet though our people, especially in the more civilized parts of the country where their views have become set and their conceit somewhat well developed, do not rise and demand permanent and artistic improvements, they do appreciate

such improvements as are actually accomplished, so that men like Boss Shepard in Washington or Boss Tweed in New York may be justly held to have conferred such blessings upon their cities that the time will come when all their sins will be forgotten in the glory of their good works.

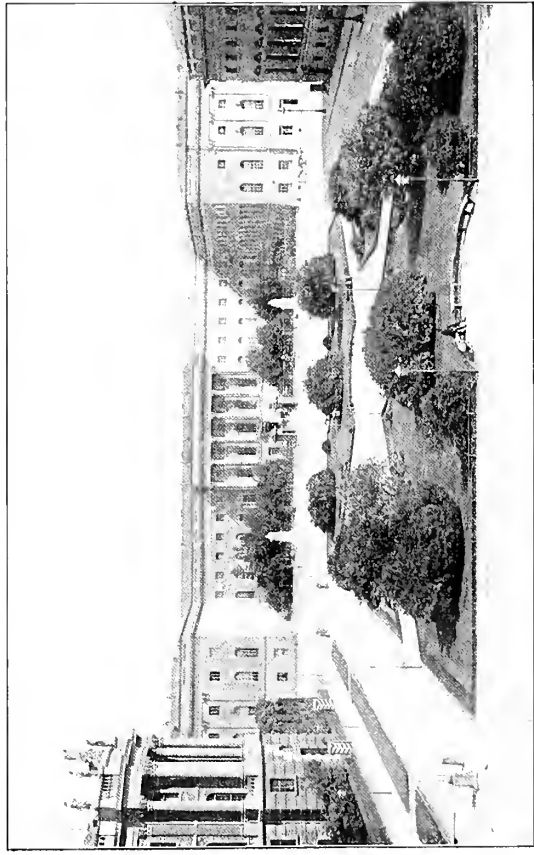
Aristotle defined a city as "a place where men live a common life for a noble end." How can we accomplish this end unless we make our city so attractive and so beautiful as to spread a beneficent influence over our homes and our entire life? Have we attained this end, when every selfish and material interest for self-preservation and personal comfort and profit has been developed to the fullest extent, if we have neglected the ideal side of life and have done nothing to make our homes and their various surroundings beautiful and elevating, if we have not appealed to the imagination and through it to everything that is best in us, if we have not provided the most natural and wholesome and direct means of recreation of the kind that is immediately within the reach of everyone, and by process of assimilation influences our entire life?



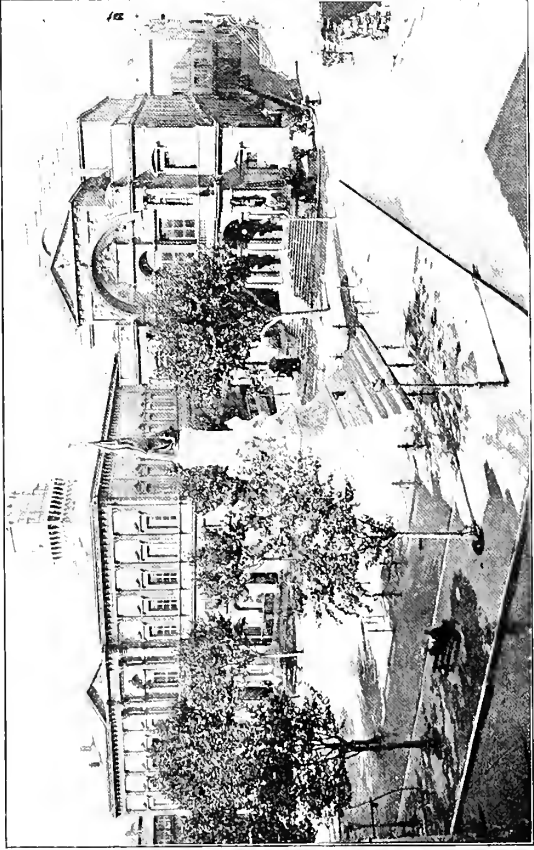
The Place de la Carrière at Nancy



The Place de l'Hôtel de Ville at Oran



The Opern-Platz at Berlin

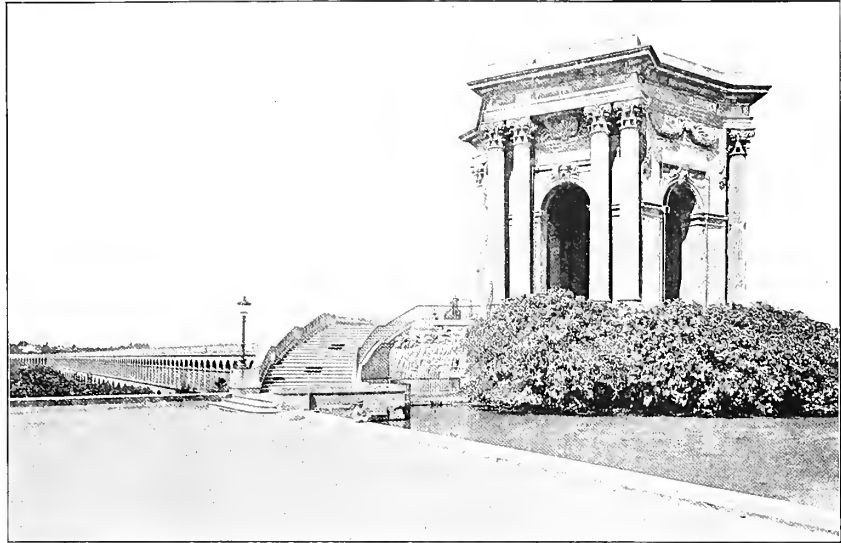


The Place de l'Hôtel de Ville at Avignon

BEAUTIFIED CENTERS OF EUROPEAN CITIES

Where refreshing spaces in congested districts have been secured and also effective settings for the public buildings abutting thereon

The struggle of living has been so intense with us that we have devoted too much time to it and not enough to recreation, and we are only now recovering from this state of mind and are learning that it is not necessary to wait until the labors are done to find enjoyment in living, but this enjoyment can and really should be found around us while we are toiling. It is becoming clear, also, that the workingman and his work are both made better to the extent that his surroundings are made better. When his imagination reaches beyond the point



THE AQUEDUCT OF ST. CLEMENT AT MONTPELLIER

A utilitarian object made the chief ornament of a city by combining architectural with engineering skill. Water is conveyed overland a distance of eight miles and then across a valley through the aqueduct, one-half mile long and formed of two tiers of arches, each seventy feet high. The water finally reaches a château d'eau on the city side of the pavilion and terminates a vista along Le Peyrou, a beautiful recreative plaza bearing an important relation to the city plan. The aqueduct was built between the years 1753 and 1766.



THE LINKING OF THE AQUEDUCT OF ST. CLEMENT WITH THE CITY
BY MEANS OF A PARK

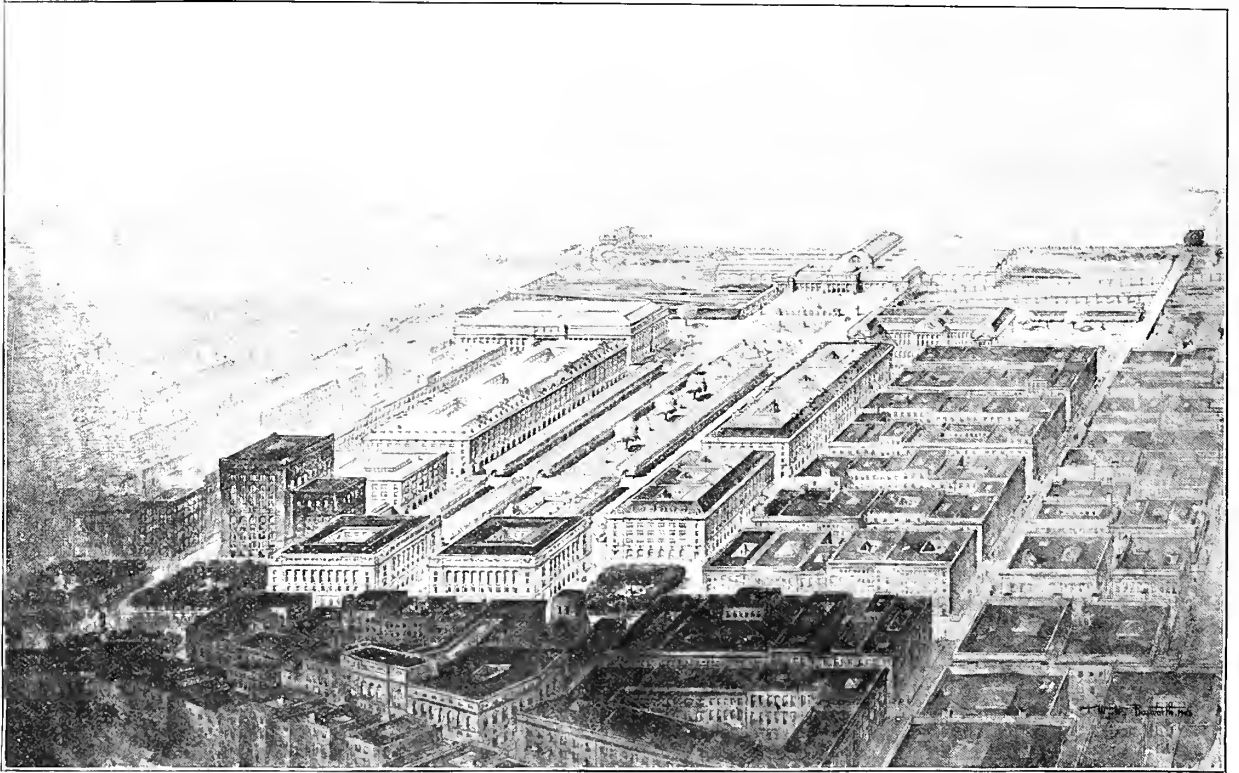
of mere cleanliness and bodily comfort and begins to hunger for the beautiful, as well as the useful, you have done much to put real happiness within his grasp.

If it were possible to definitely control the destiny of New York City, surrounded as it is by beautiful scenery and wonderful natural advantages, we should begin by establishing a complete circle of parks, each beautiful according to the development or even the

preservation of its characteristic scenery, and we could then start from the heart of the city and establish beautiful avenues, leading in every direction towards these parks, which with frequent inter-connecting avenues would be the means of controlling the development of the city toward the park and would gradually bring a great deal of the park into the city.

If our avenues were built in advance of the development of the city, we would to a great extent control the character of this

development. The entire landscape work would grow, so that when the buildings were erected we would have a foreground, and as in the case of the beautiful cities of Europe, or of Washington in this country, it would not matter so much whether the buildings were all beautiful or not, because the general result would be harmonious. If the buildings were beautiful also then the ultimate aim of a city beautiful would have been obtained.



THE GROUP PLAN PROJECTED FOR THE CITY OF CLEVELAND

By the Board of Supervision composed of Daniel H. Burnham, John M. Carrère and Arnold H. Brunner

A View over the City looking toward the Lake

I find that the more I study the subject, the more apparent it is to me that there are a few cardinal principles which can be considered as essential to city building and city development.

First. *Circulation*: Convenient, adequate and direct circulation, by which I mean providing ample facility for every sort of traffic, so arranged as to connect every point of the city in the most direct and adequate possible manner with any other point no matter how distant.

Second. *Hygiene*: That is to say, the promotion of health by providing for every scientific means of sanitation, drainage and especially of natural ventilation, by which I mean that a certain proportion should be established throughout every city between the voids, and the solids, the areas covered by buildings and other improvements and those reserved for air and light.

Third. *The Aesthetic Side*, by which I mean the science of solving the first two problems and all the problems dependent thereon in an artistic way.

In our cities, and in fact in our whole mode of life, we separate work from pleasure, the practical from the beautiful, instead of blending them as is so skilfully done by the older nations of the world. A street is apt to be nothing but a thoroughfare, so that we must go and come and travel upon it without enjoyment, which we must seek elsewhere at given points laid aside for this particular purpose. But there is no reason why our streets should not be thoroughfares and breathing spaces and pleasure grounds all in one. Neither is there any reason why we should not get as much pleasure in traveling through our streets during working hours as at other times.

Take Paris and almost any large European city as an example, and you will find that their main thoroughfares are beautiful avenues, parks in themselves—cool and shady—with plenty of air and light and all manner of attractions. The beauty of a street induces beauty in buildings and adds beauty to life, whereas the confusion of streets and jumble of buildings that surround us in our

American cities contribute nothing valuable to life; on the contrary it sadly disturbs our peace of mind and destroys that repose within us which is the true basis of all contentment.

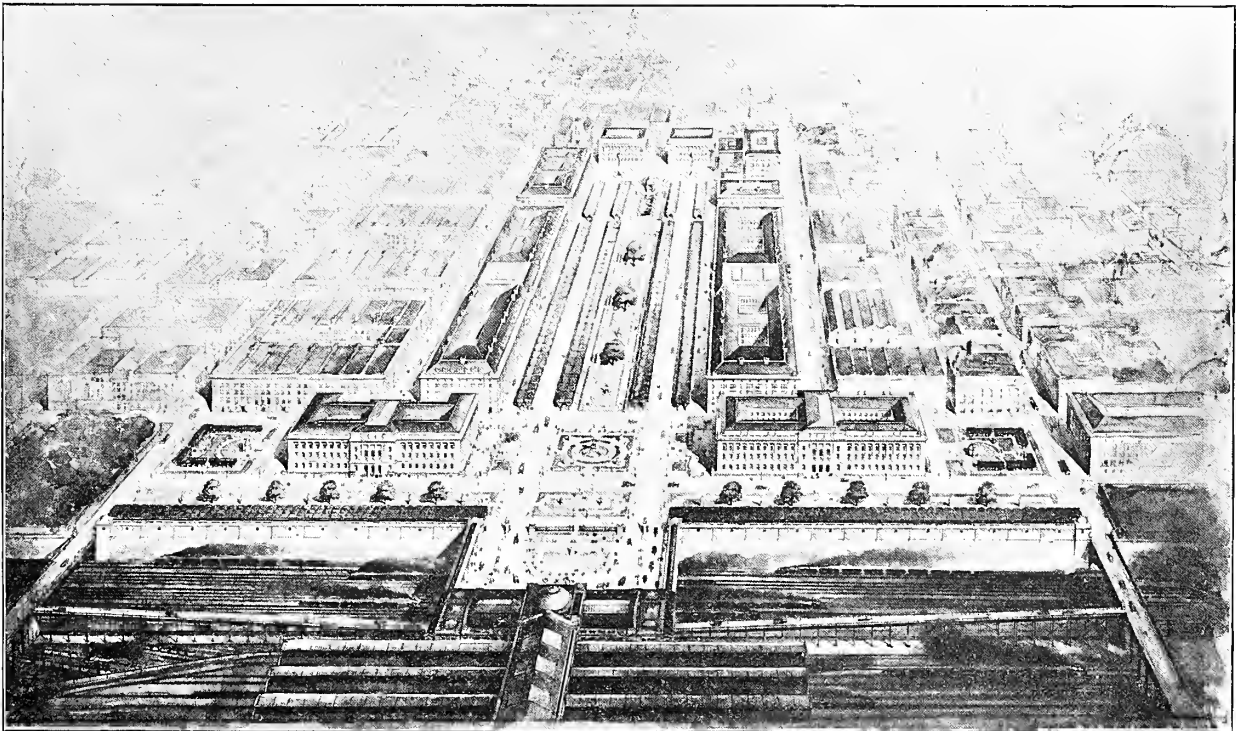
A French painter, who spent some time in this country, in discussing American life with me was quite enthusiastic about many features of it, but the thing that he missed the most after the day's work was a quiet and aimless stroll through the streets of the city, which had become a part of his daily life at home (such a stroll as we often take across the country or through the woods), not knowing and not caring where he was going, but sure to find at every turn something to interest him and to rest his tired mind. In New York, he said, people run; they have but one object—to arrive as quickly as possible at their destination, because there is nothing in transit to attract their attention or to make it worth while to linger.

In the case of the painter who sits by his easel all day long, it was the evening hour that was dull and stupid, but in the case of most of us who are out and about much of the day, the loss is even more serious.

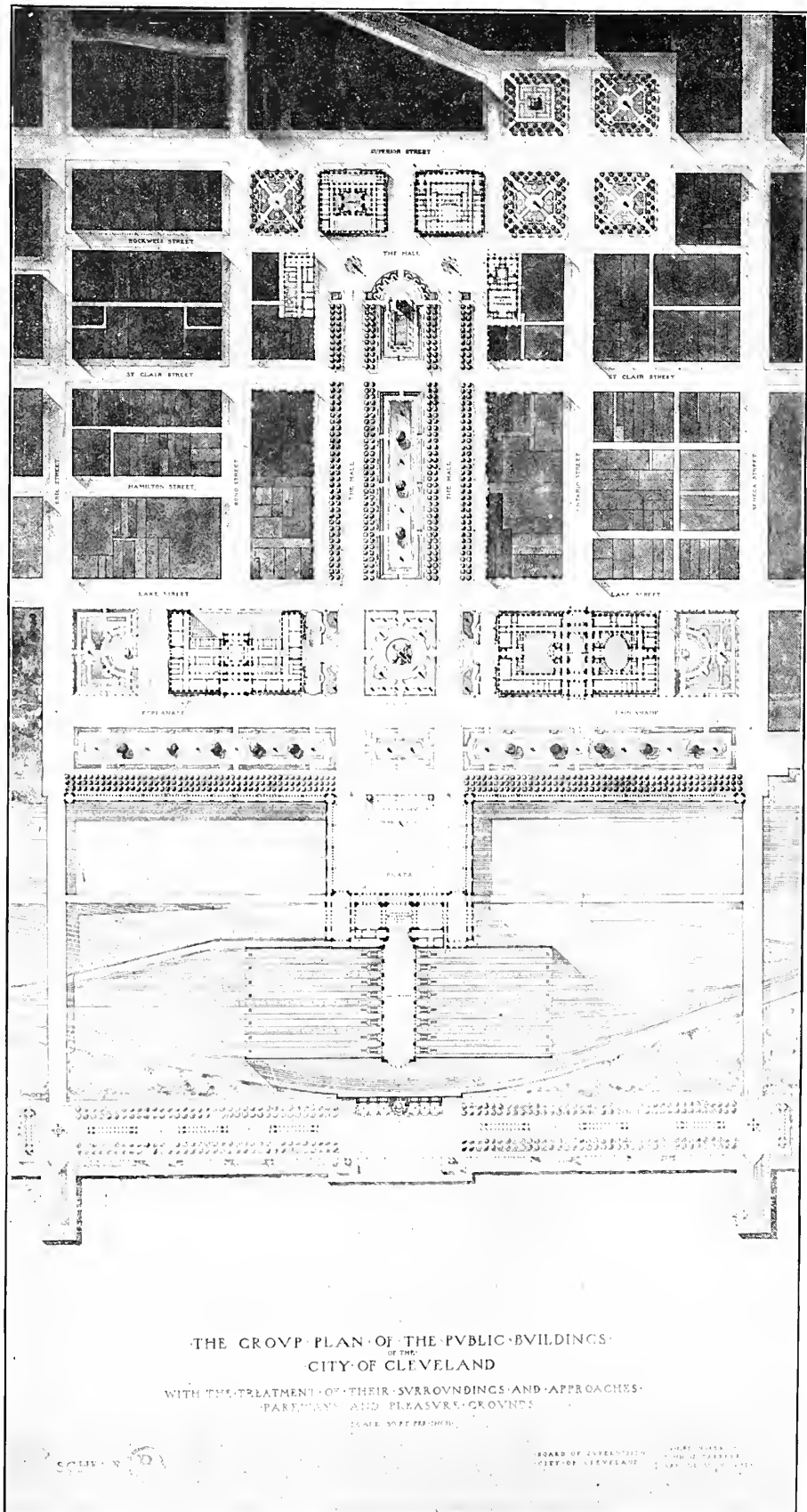
I want to dwell on two more points which seem to me of the greatest importance and which are generally lost sight of by those having charge of municipal improvements, namely, the value of art from the economical point of view and the wisdom and real economy of investing public money in municipal art, provided that it is done with good artistic judgment and with forethought and restraint. The whole of Europe bears testimony to this fact.

My second point is the absolute necessity of planning broadly in advance of the requirements and of developing gradually on the general lines thus established. It is obvious that whether we are undertaking the development or remodeling of a whole city or the improvement of an avenue or any improvement large or small, that a complete plan or layout should be first prepared dealing not only with the special problem, but with every other feature directly or indirectly dependent thereon, so that it may form the basis for consistent and healthy growth and development.

Mr. Maltbie, the Secretary of the Art Commission of the City of New York, in



THE CLEVELAND GROUP PLAN
A Bird's-Eye View from above the Lake



THE PLAN OF THE CLEVELAND IMPROVEMENT

his very interesting little pamphlet entitled "Civic Art in Northern Europe," which has been recently distributed in this city, reminds us that St. Petersburg—perhaps one of the points of Europe most remote from the centers of art, and which is, nevertheless, a beautiful city when compared with New York, is only two hundred years old, while New York is two hundred and fifty years old. This seems indeed difficult to realize.

He also tells us that it is seldom that any municipal improvement is executed in Paris for which plans have not been prepared and practically decided upon from ten to fifteen years in advance. By reversing the statement you will see that the intelligent thought is ten or fifteen years in advance of the actual necessity for improvements, which is the direct opposite of the prevailing custom in this country, even in matters of the greatest practical import, as for instance the transit situation in the City of New York.

When the Champs-Élysées was laid out and the Place de l'Étoile was planned, the radiating avenues leading from this square were placed on the official maps, and in time every one of these avenues with such modifications and improvements as conditions may have required from time to time have been built and have developed so that every year adds to their beauty.

At the present time the Avenue de la Grande Armée, which is a continuation of the Champs-Élysées beyond the Arc de Triomphe, is being gradually extended so that it will eventually reach Versailles. Think of it! An avenue of that magnitude, beauty and importance and nearly as long as the City of New York.

I venture to say that there is hardly a practical solution of a single municipal development which is presented that cannot be made less expensive within a very few years by the development of the artistic side and possibilities of the problem, whether by creating entirely new civic centers, whether by adding to the beauty and attractiveness of these centers and thereby enhancing the value of the property and increasing the tax levy, or whether only by making an improvement which is permanent and capable of indefinite development, so that the first cost is not an absolute waste of money. One single

illustration will place this before you quite forcibly:

Expositions of considerable magnitude have been held in different parts of Europe and this country. In Europe they have always been seized upon as the means of developing some new municipal feature of a permanent character, so that after the exposition is over and the buildings are removed, the city has gained not only a building or two, but beautiful parks, avenues, bridges or other permanent municipal improvements. The first Paris Exposition developed the lower end of the Champs-Élysées between that avenue and the river. The second and third Paris Expositions produced the Trocadero with its wonderful approaches, and to some extent the development of the Champs de Mars. The last Exposition, besides the general development of this entire region, produced the two palaces, a new bridge and a new avenue opening up a vista over this bridge to the Invalides with its wonderfully beautiful dome, besides a great many minor improvements. The Philadelphia Exposition produced two buildings, and resulted in the necessity of thousands of dollars being spent to restore the Park, to which little or nothing was added. The same is true of Chicago, Buffalo and St. Louis, and no effort on the part of the architects in charge could persuade the people of any of these cities to consider such an expense as a means of remodeling and beautifying in a permanent fashion any part of the city, so that their millions have been spent in temporary features all of which have disappeared, and beyond the passing pleasure and benefit of the exposition nothing remains but a memory.

The principal reason for the great waste of artistic opportunity in municipal development and some other lines of development is without question due to the fact that the engineer's point of view and not the architect's has prevailed. The engineer's point of view appeals more strongly to the average man than that of the architect, and yet while most architects can do good engineering, there are few engineers who can do decent architecture. The engineer's point of view is strictly quantitative, that of the architect almost strictly qualitative. With the average engineer twice two are four, and this is the

all-important fact. The architect does not deny that twice two are four, but he passes on to the next thing and looks beyond this mere mathematical fact. By temperament, training and actual experience the average engineer is apt to be unsympathetic to the architect's point of view. Nevertheless, should the architect neglect his engineering, no matter how beautiful his work may be, it will probably be lacking in those essential qualities which will make it live, but the reverse proposition as applied to the engineer is unfortunately not true.

I hope that you will not for one moment consider that I am unconscious of the value of the engineer's point of view or that I have any less respect for him because our point of view is so different, but I do feel very strongly that the engineer's point of view is one-sided, and to that extent, narrow; and for that reason he is not the best person to be entrusted with every phase of municipal improvement. He attaches too much importance to facts and leaves no room for imagination.

Whatever a man may style himself, if he be capable of conceiving and executing a really great architectural work, whether it be an

individual building, an avenue, a park or a whole city, he is in that sense a great architect: such was Michael Angelo, the painter and sculptor; in a different way Lenôtre, who is always referred to as a landscape architect; and still in another way Roebling, the engineer, who had the skill to produce a masterpiece of engineering of such beautiful proportions as to class it as a work of art, and Major L'Enfant, the engineer, to whom credit is due for the beautiful plan of the City of Washington—one of the only plans in existence laid out deliberately and in advance, with an amount of foresight and artistic judgment so great that notwithstanding the unintelligent departure from his scheme and development of his plan, it has, nevertheless, produced a beautiful result, even in its present mutilated form.

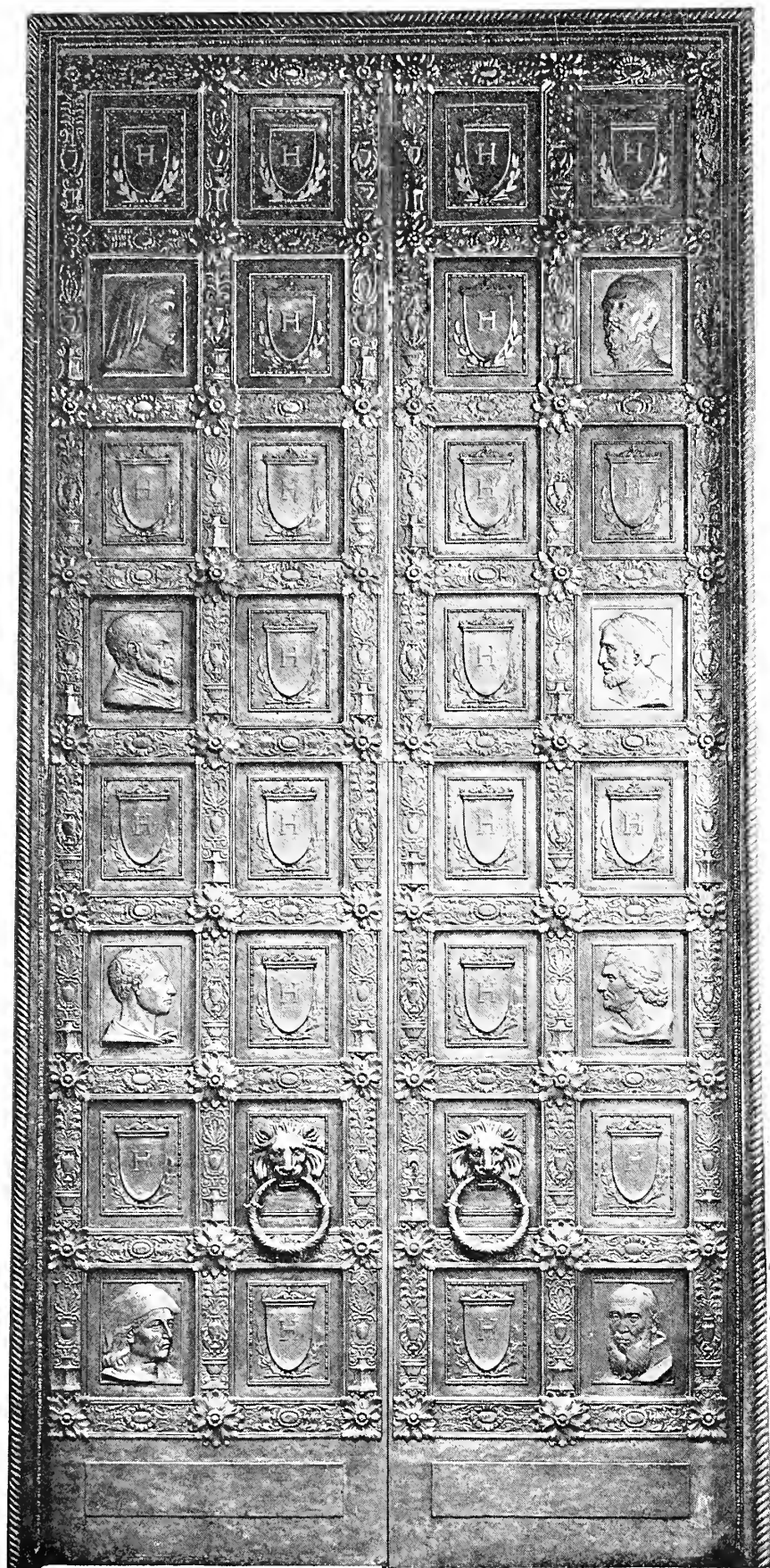
I trust that a better understanding of the functions of the engineer and the architect, and a more thorough blending of their tasks may gradually lead to a proper solution of the many municipal problems which now confront us. This solution can only be satisfactory when effected with both the artistic and the practical ends in view.

THE NEW BRONZE DOORS FOR THE ARCHITECTURAL SCHOOL AT HARVARD

WHAT has been described as a new experiment in casting in this country has been most successfully carried out by the John Williams Bronze Foundry of New York in the execution of the new bronze doors for Nelson Robinson, Junior, Hall, as the home of the Harvard Architectural School is called. The doors were designed in the style of the Italian Renaissance by McKim, Mead & White, and received the personal attention of Mr. McKim. The excellence of the caster's work is shown in the absolute retention of the softness and delicacy of the original modeling in clay, no chasing, filing or sharpening having been done, as is usually the case. That is to

say, even the rich ornamentation in very low relief of the stiles and rails, commonly treated as plain surfaces, was so precisely preserved as to render all retouching superfluous.

The ornamentation of the doors was done by Buehler & Lauter, who also had a hand in the making of the greatly admired bronze doors of St. Bartholomew's Church in New York, which were modeled by Andrew O'Connor, Herbert Adams and Philip Martiny. The front of the Harvard doors is divided into thirty-two panels, ranged in rows of eight perpendicularly. The alternate squares of the two outer series bear portrait medallions, executed by the Piccirilli Brothers, of the

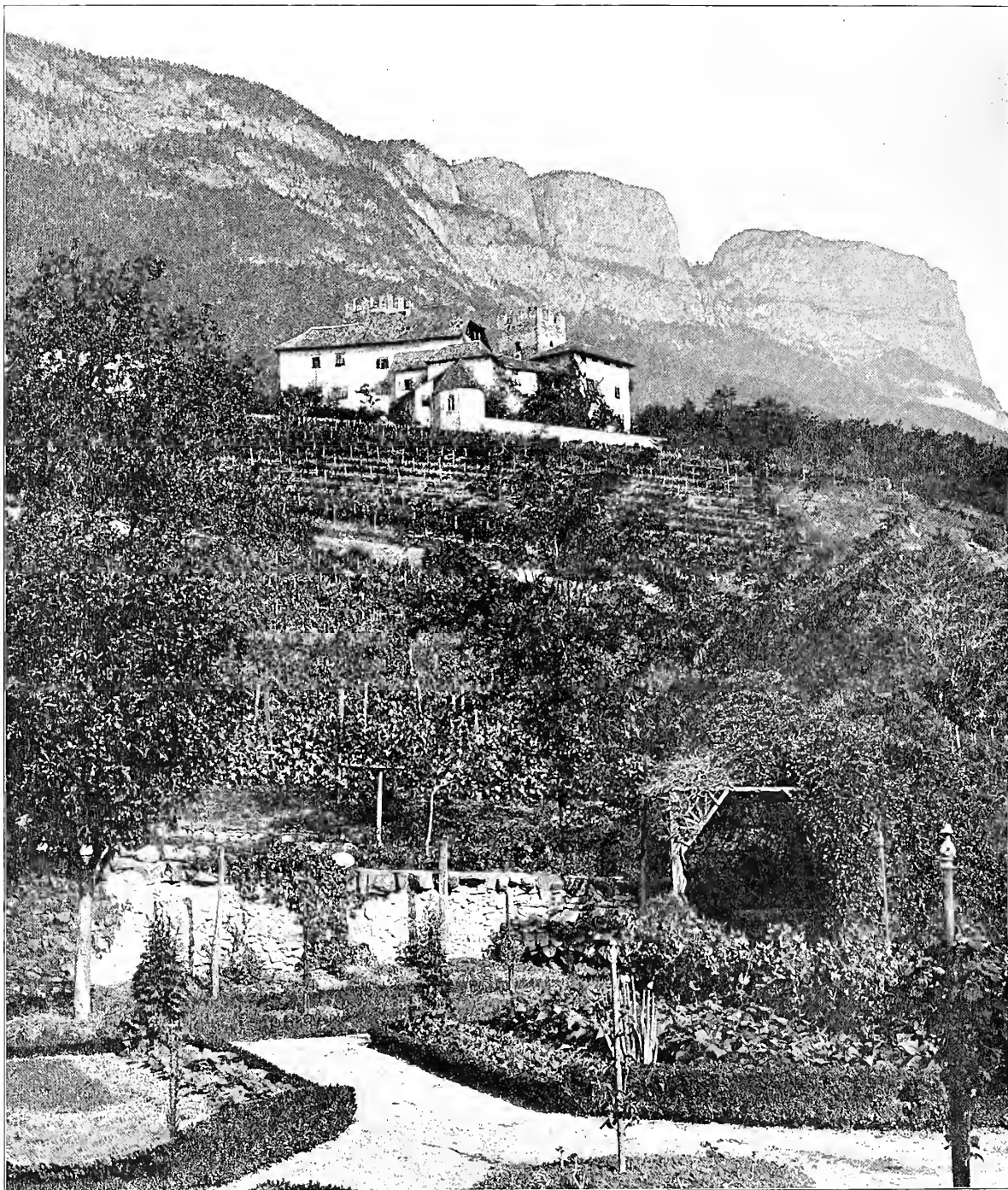


celebrated fifteenth century architects, Brunelleschi, Michael Angelo, Alberti and San Gallo, on the right, and Lescot, Peruzzi, Bramante and Sansovino on the left. The heads are in low relief and are framed in elaborate mouldings. The entire inner series of panels and four panels of each of the outer rows are occupied by shields inscribed with the Harvard initial, "H."

The gates are of a natural bronze color. They weigh more than four thousand pounds, and, taken together, are eight feet wide and sixteen feet high. Each gate is divided into upper and lower halves, on separate hinges, so that the lower half of each can be swung open as an ordinary door, leaving the upper half closed; or the entire gateway can be opened by swinging back the four sections.

Extraordinary pains was taken in preparing the mould and casting the gates. Instead of using directly the plaster cast made from the sculptor's clay model, a preliminary bronze casting was taken and toned up to the exact qualities of the clay model, and this first bronze casting was then used as the model for the mould of the final casting. By this means the gates, in their ultimate form, came from the mould as smooth as wax and remained free from the touch of the finisher's tool.

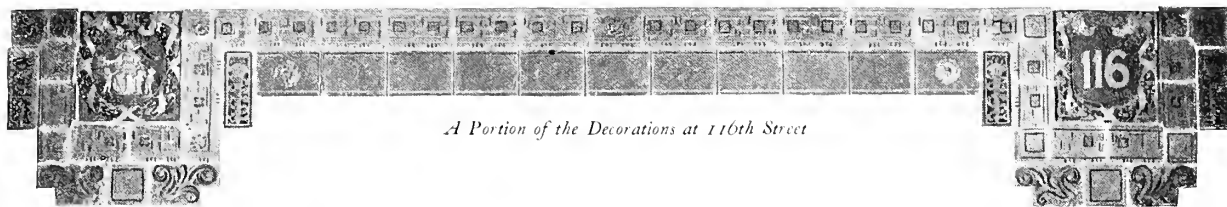
L.R.E.P.



"FREUDENSTEIN"—EPPAN, TYROL

A TANGIBLE heritage of the feudal age in the Tyrol are the castles of its former lords, and particularly beautiful are the buildings and fragments of buildings remaining in the heart of that land about the ancient capital, Meran, and as far down the valley below it as the busy little city of Botzen. Near the latter is "Freudenstein," now the summer home of a wealthy Austrian. Far from being a new building in any part, two venerable towers of castellated form dominate the low, homely roof-lines of more recent date, making an extremely picturesque group, and charming the beholder by a contrast of color and by the simplicity of

satisfying proportions. There is also dignity and commanding strength in this lofty abode, qualities it yields alone to the majesty of a mountain background which the building enhances rather than defiles. From the shrubbery enclosing the immediate precincts of the habitation descend the cultivated hillsides of Eppan with its vineyards and opulent gardens, the surroundings of the old and still thriving village of St. Michael. Farther below, the valleys of the Eisak and the Adige afford a refreshing view as needful for the summer home today as the lofty site of "Freudenstein" was essential to the grandeur and power of its original builders.



A Portion of the Decorations at 116th Street

THE ORNAMENTATION OF THE NEW SUBWAY STATIONS IN NEW YORK

[SECOND ARTICLE]

UNTIL a few weeks ago the silence of the completed Subway had been disturbed only by the muffled noises of the street traffic overhead, an occasional footstep of a walker along the ties or the whirr of a passing handcar. In the neighborhood of Ninety-first Street alone there has been a show of business on the part of a diminutive locomotive, which once did service on the Manhattan Elevated, and now hauls the stone to the gangs who are rapidly placing it along the roadway.

The other day this engine, with one car, was started from the northern terminus of the road under orders to run to the City Hall. The financiers and members of the Rapid Transit Commission who were the passengers had the opportunity to see all the stations, with a few exceptions, very nearly completed—even to the ticket booths, which are now in place at City Hall. The speed at which the stations were, in their turn, discovered emerging from the gloom of intervening stretches of tunnel was that at which

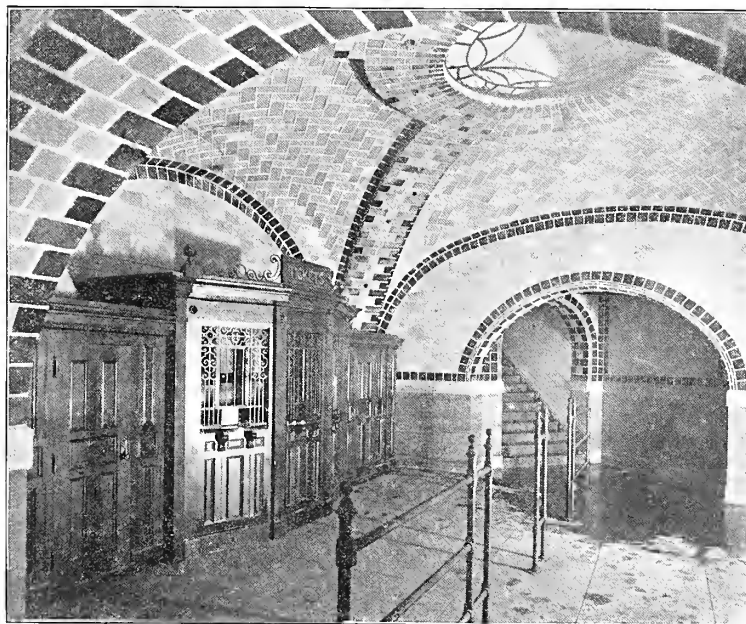
the public may in future see them from the windows of trains. Only in this manner can the comprehensive scheme of station design and decoration be appreciated. The readers of "House and Garden" have already obtained some light as to what that scheme is;¹ how the passenger is to be informed of his whereabouts under the city not only by means of the station names thrust

sharply before his view, but by means of their surrounding decoration and the symbols it includes he is to know *what* station and the *kind* of station he has reached, whether it be an express point, where perhaps he is to change cars from a way train to a fast "Harlem Special."

One of the most important

of these express stations will be Fourteenth Street. Here there is some complication in the plan of the station levels, due to the crossing from the outer accommodation platforms to the "island platform" in the center, whence express trains are boarded. Where

¹ See "House and Garden," Vol. V, No. 2, February, 1904.



THE TICKET BOOTHS AT CITY HALL



THE EAST WALL AT THE 14TH STREET STATION

the enclosing masonry of the Subway recedes and gives place on the east side of the station to the broad outer platforms, the walls are decorated with a beautiful gray frieze of Grueby faience, containing shields of the same material bearing the figures of the street. Below the frieze the wall is laid off into panels by means of ceramic mosaic, and symmetrically placed in one of these is the name-panel, the best thus far completed in mosaic in the whole Subway, for it is dignified and suitably architectural in feeling for the intimate connection it holds with the architectural surroundings. Moreover its simple parts lead the eye nowhere but to the all-important letters within it.

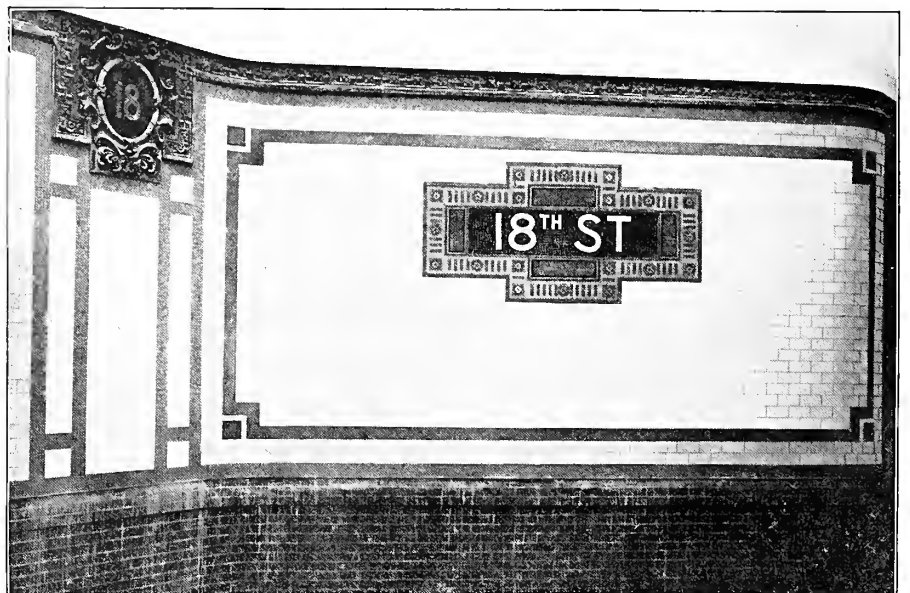
On the opposite side of the station is the rich Grueby medallion, illustrated on this page, and there are numerous smaller panels showing the figure 14 on the walls about the



A MEDALLION AT 14TH STREET
Executed by The Grueby Faience Co.

station entrance. The figures in the latter are the color of cream upon a dark blue ground; then comes a narrow bright green band and the panel is finished by a label moulding of the same color as the figures. The background of all this enrichment is the white "glass tile" which is common to all stations, and nearly corresponding in color to the white plaster ceiling, it will reflect, it is claimed, a large amount of the light which strikes its smooth glossy surface.

The "island platforms" offer a new problem for the station signs. These are without masonry into which a name may be built in the manner accomplished elsewhere; nor is there even a railing upon which letters may be fastened, as at the Elevated Stations. Therefore a device must be hung from



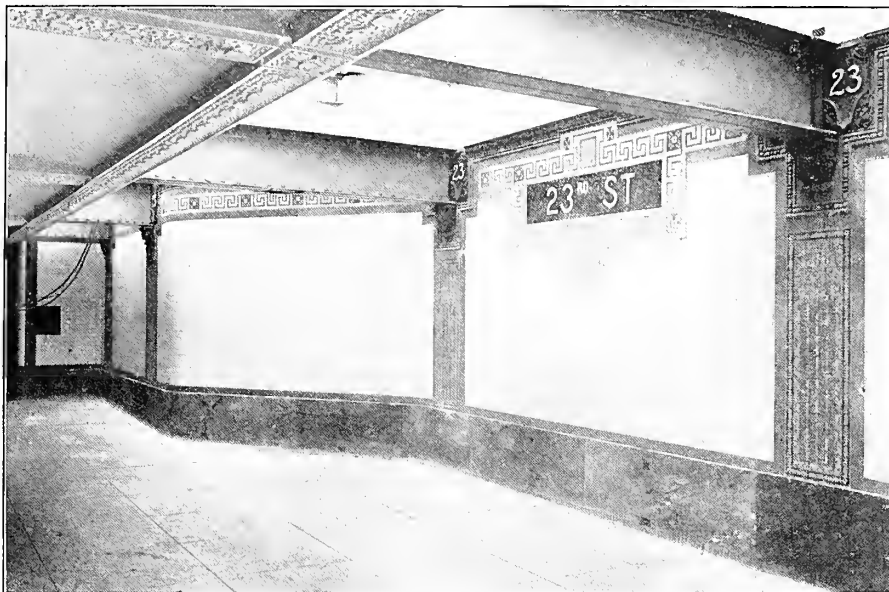
DECORATION OF THE ANGULAR WALL AT 18TH STREET

the ceiling, and it is likely that the one now to be seen at Fourteenth Street will be adopted. It is of iron displaying the letters on both sides and is illuminated within with incandescent lights.

Eighteenth Street is designated by name-panels placed on those portions of the walls which lie at an angle with the track, enabling the name to be read from a long range of car windows. The color scheme of the faïence is here chiefly dull pink and green.

The former color is seen in the continuous cornice, to which are bound yellow cartouches containing the figure 18 upon a dull green ground. The mosaic name-panel of this station has, like those at Fourteenth Street and also Cathedral Parkway, the merit of unobtrusive parts and especially that of dignified color.

There is no more elaborate station on the line than Twenty-third Street. Connecting with it, and making a considerable extension of its capacity, are the sub-basements of the large office buildings now being erected on the western corners of Fourth Avenue and Twenty-third Street, the Mercantile Building on the south and the Metropolitan Life on the north. The decoration of the station has not yet been extended to these spaces, for the contractors are still occupied with the structural masonry, and endeavoring to follow the devious party line which divides public or station from private or office-building property, as well as contract from contract.



A WELL-LIGHTED PLATFORM AT 23D STREET
Showing the decorations of Rookwood Pottery and Ceramic Mosaic

Within the temporary partitions now confining the station is a system of decoration as fanciful in color as it is elaborate in design. Along the base of the walls runs a wainscoting of pink Georgian marble, and there is a response to this color in the plaques above, which display the figure 23 close upon each side of the ceiling beams. The ground of the plaques is crimson, merging into yellow, and the fruit below is a dull red amid leaves of green. Under the beams, between each pair of plaques, are terra-cotta corbels of a light gray, matching the nearby cornice of the same color. This portion of the ornament was executed by the Rookwood Pottery Company.

The remainder of the wall decoration consists of ceramic mosaic whose gay color is somewhat ill-suited to the subterranean situation and to such close connection with lusty beams and masonry having more serious work to do. Beside this, the fret motive of mosaic is too large and goes sprawling merrily around the name-panel



THE FRIEZE CARTOUCHE OF GRUEBY
FAÏENCE AT THE ARMORY STATION
33d Street and Fourth Avenue



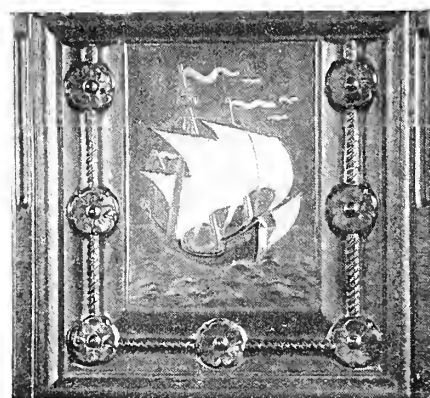
A CORNER AT THE COLUMBUS CIRCLE STATION

with the effect of making the white characters within, on their ground of chocolate color, less conspicuous than they should be. The delicate, almost dainty, pilasters which divide the panels are also of mosaic.

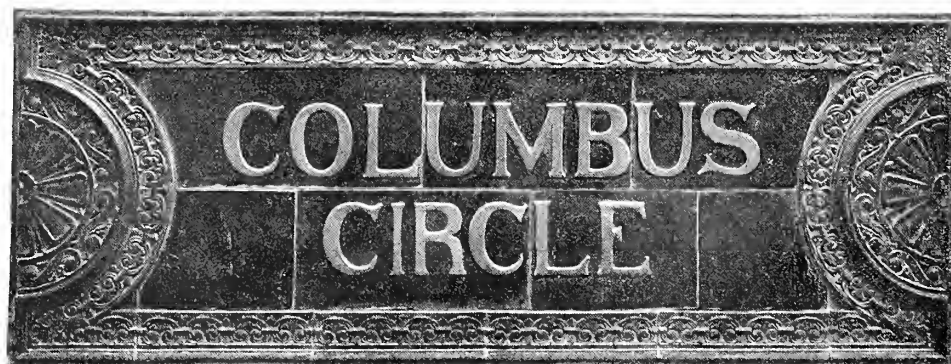
At Thirty-third Street the Subway engineers took advantage of the walls of the tunnel under Park Avenue, to obtain light for their station by means of vertical windows, which greatly aid the effect of the decorations. Close by is the 71st Regiment Armory, and the station ornament associates with the idea of national defense. At intervals along a faience cornice just below the ceiling are large and effective Grueby panels, bearing in relief an American eagle who holds a shield before him. The large figures on the shield, denoting the station, stand out from a green ground in bold relief, and are surrounded by a blue border containing white stars. On account of the vigor and large scale of this ornament, it is

one of the best of all the cornice motives, and it is to be regretted that its special application to the Thirty-third Street Station is destroyed by its mysterious appearance also at Fourteenth Street. With the exception of the faience cornice, which is a rich terracotta color, the remainder of the walls at Thirty-third Street are rather neutral in tone, the individual colors of the mosaic being delicate, as they are elsewhere.

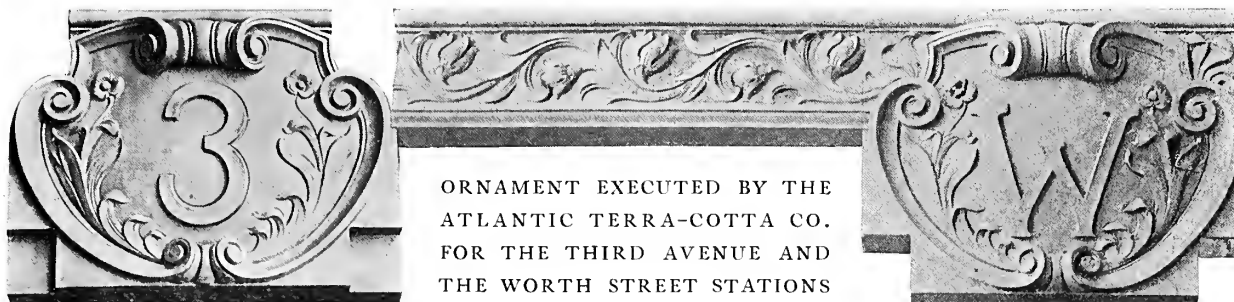
The attractive Columbus Circle Station is the result of considerable experimentation, for this point on the road was the first made ready for the decorations, and The Grueby Company early set to work to learn the color effects of their product in such an untried situation. Here we find the galleys of Columbus done in faience with four colors denoting, in an elementary but effective way, the sky (dark blue), the sea (light green), the ship (brown) and its sails (cream). Any one of these, caught by a glance from a car window, will tell the passenger his location under the city; while the Circle is represented in the name-panels of the station; and lastly, the letters themselves inside the panel will



A GALLEY OF COLUMBUS
One of the Grueby Medallions at "The Circle"



A FAIENCE NAME-PANEL AT "THE CIRCLE"



ORNAMENT EXECUTED BY THE
ATLANTIC TERRA-COTTA CO.
FOR THE THIRD AVENUE AND
THE WORTH STREET STATIONS

suffice for the dullest-witted rider. An Italian Renaissance frieze, executed in faience, connects the panels bearing the galleys, and over all is a heavily projecting cornice, giving a satisfactory finish to the treatment of the wall. The success of the work here is completed by a broad use of mosaic, which is laid in plain wide bands entirely in harmony with the adjacent architectural members.

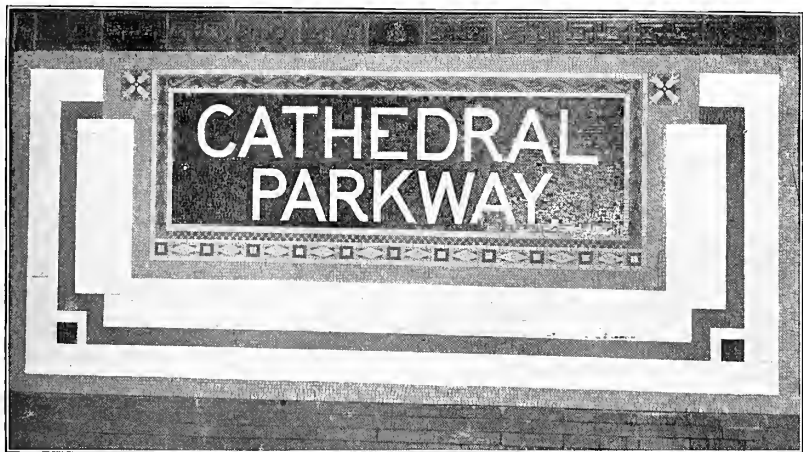
At Cathedral Parkway, which is the station for One Hundred-and-Tenth Street, the frieze panels are in the form of cartouches displaying within their curved outlines a spray of tulips on either side of the figures, while the name-panel is of mosaic, large in size and fairly well arranged, the designs attempted with the minute material being limited in color to buff and gray. Identical with the terra-cotta parts of this station are the admirable friezes and cartouches executed by the Atlantic Terra-Cotta Company for the Worth Street and the Third Avenue Stations, the only exceptions being the figures within the cartouches denoting the respective thoroughfares.

The Grueby work at One Hundred-and-Sixteenth Street is far enough advanced to

show an arrangement of highly ornamental panels introduced into the frieze. This station is clearly identified with Columbia University by the seal of that institution being used in the panels of the station walls alternating with corresponding panels which contain the figures 116. One Hundred-and-Forty-Fifth Street Station has one of the best figure panels to be seen on the whole road, the design being of large and symmetrical parts displayed by a well studied relief.

The Subway ornamentation as a whole differs greatly from that of any other urban line of transit now existing, and this difference is one of fancy and variety. The imagination plays its part on the New York road as it does nowhere else; and yet the builders and the architects have not forgotten the hordes of riders who are totally without that possession,—the fancied “purblind idiots” representing, as they laughingly say, an ideal of ignorance to which the size and frequency of the station signs and figures have been adjusted. Whether in the end public observation will be keen enough to note the subtle differences of color and form; whether Fancy’s

play may be compatible with the necessary conspicuousness which the station signs must have, the future experience of riders and the managers of the line can alone decide. If the answer be negative, it should not be another victory for the utilitarian signs of white on blue which are effective to the point of commonplaceness, notably in the underground roads of London and Paris. The substitution at a few places in the Subway of white on blue name-panels of mosaic



A MOSAIC NAME-PANEL



A FRIEZE PANEL FOR THE 145TH STREET STATION
Executed by the Atlantic Terra-Cotta Co.

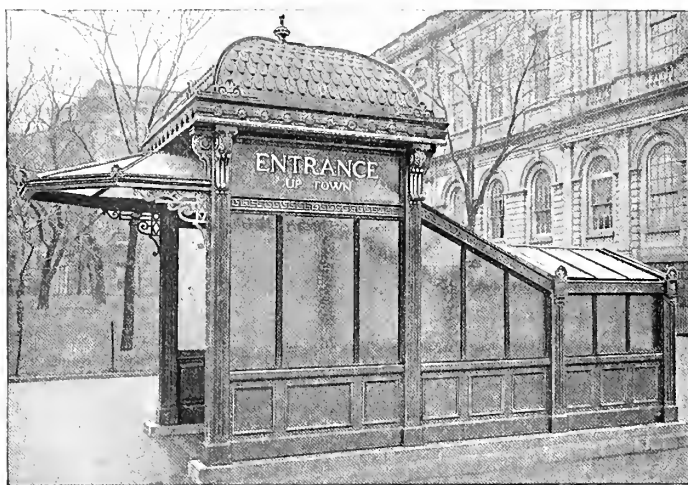
for the more subtly colored and highly artistic terra-cotta is significant in this connection; but it should be remembered that if changes be made in future for the benefit of the aforesaid "purblind idiots" a mean of beauty and conspicuousness can doubtless be arrived at, with a little study of design, to the satisfaction of all.

Whatever may happen to the large and isolated name-panels the other decorations are certain to remain, for they have become an integral part of the stations, and fulfil that high requirement of being ornamented construction and not constructed ornament.

The New York Subway has the advantage of being for the greater part of its length nearer the surface than either of the foreign roads and, therefore, better lighted. In fact it is not difficult to imagine the entire road operated without the use of electric light. To this circumstance is manifestly due the variety of color it has been possible to apply to the station ornament, while the position of that light—*i. e.*, directly overhead—has required the lower relief given the mod-

eling in order to avoid the confusion of deeply thrown shadows.

With the exception of the weak and dainty festoons and other attenuated forms of the mosaic, the faults a critical eye may discover in the stations are faults of detail only. The principle upon which the decoration has been conceived—that of providing variety where variety is at once the most necessary and the most difficult thing to obtain—is excellent. The work has been executed under great pressure of time and the hurried confusion of many trades before a background of four million voices impatient for the Subway's completion.



THE ENTRANCE TO THE SUBWAY AT CITY HALL

Executed by the Hecla Iron Works



Leeds Castle and Moat

AT "THE SIGN OF THE GATE"

BEGINNING A SERIES OF OLD ENGLISH INNS INTERESTING TO TRAVELERS
IN SEARCH OF THE QUAIN AND PICTURESQUE

BY EDWARD W. GREGORY

YOU might find it by accident; but that happy turn of luck would never happen if you followed the beaten track of the tourist. To find the hospitable Park Gate Inn you must leave Maidstone, the capital of Kent, by the road which runs through fertile smiling valleys to Ashford. About five miles out, a turn in the road and a gentle dip reveal the sunny whiteness of the walls of the old hostelry. "Good house; nice beds," said Mr. Jingle; and although the immortal companion of Mr. Pickwick and his jolly friends was not referring to the inn of our subject, he might with equal justice have done so had he had the good fortune to experience the joys of a welcome at the "Sign of the Gate." Here is the cozy bar, where many a time in old coaching days the friends of the elder Weller must have drained the tankard. The low pitched parlor on the left hand,

with its beam across the ceiling, and pictures of quaint looking men in old fashioned costumes, irresistibly leads the imagination to conjure up visions of warmth and good cheer on a winter's night, when, with close-drawn curtains and well-filled punch bowl, belated travelers would jest and make merry. Turn into the oak-paneled passage, and walk up

the short flight of stairs to the rooms above. You will not be disappointed, I assure you, in your search for the old four-post bedstead. There it is in all its glory, and the linen curtains and napery are of the whitest and daintiest. Truly a good old English inn; its traditions as unimpaired as modern ways of living will permit them to be.

You are not the first travelers here by a long way. For hundreds of years the clatter of hoofs has announced the arrival of all sorts and conditions of visitors. A rare fuss there must



THE WALK TO THE INN GARDEN



THE MANOR HOUSE, HOLLINGBOURNE
From a Sketch by the Author

have been when Queen Isabella came to demand admission to her castle close by. The present inn could hardly have been standing then; but no doubt thirsty men-at-arms were able to satisfy their craving for drink at a house of entertainment on the spot where the "Gate" now stands.

Come with me for a stroll through the adjacent park, and see the castle itself. It will add point to the story I have to tell. King Edward the Second gave Leeds Castle to Queen Isabella, but afterwards thoughtlessly exchanged it with Lord Bartholomew de Badlesmere for another great house in Shropshire more to his liking. Not to be done out of what she considered her just right, the Queen went on a pretended pilgrimage to Canterbury, but turned aside on the way to seek admission to her home. Walter Colepeper, however, the doughty castellan, said that none should enter without permission from his master, then warring with the barons against the King's favorite. Queen Isabella retired in wrath, but persuaded King Edward to send an army to reduce the castle to submission. This was successfully accomplished, after a siege, in the year 1321, when Colepeper was hanged

forthwith. His master Badlesmere was shortly after taken prisoner at Canterbury and beheaded as a traitor, his head being fixed over the borough gate in that city.

The ten minutes we have been walking and talking has brought us right up to the castle moat, and a fine stretch of water it is, covering fifteen acres in all. The walls of the castle rise from two islands in the middle. These are connected by a bridge supported on two pointed arches, which have taken the place of the drawbridge of an earlier time. A second drawbridge spanned the moat from the large island to the park. Should it be sundown, curfew will be heard announcing the end of the day from the old tower above; thus keeping up an ancient custom according well with the hoary appearance of the time-scarred pile.

The oldest portion of the building is to the right of my sketch. Here in the ninth century was the Saxon keep, merely a conical mound surrounded by a deep ditch. Then of course came the Normans, and in the twelfth century Robert Crevecœur built the vaulted cellar, the oldest remaining piece of masonry in the castle. The tower part of the keep, as it now stands, and the chapel, with its windows of geometrical tracery, belong to the Early English style, and date from about 1280. The upper part of the old castle is of the period of Henry the Eighth.

In the seventeenth century, again, an Elizabethan mansion was erected at the north



THE PARK GATE INN, FROM THE ROAD

end of the larger island. In the nineteenth century (1822) the house was finally completed in the Tudor style, which characterizes the greater part of the old building.

But the most interesting bits for the architect are to be found at the bottom of the hill in the village itself. Here are several perfect specimens of the half-timbered cottages put up, for the most part, in the sixteenth century. The one shown on these pages has a superstructure of oak and plaster, dating from this period; but the lower part, of stone, is earlier, being probably late fourteenth or early fifteenth century. This cottage is one of the few bits now remaining of the old Priory. The flour mill in the village is another relic, where the wheel is still turned by the overflow from the water of the monastic fish pond.

From our inn we will take another short walk to the village of Hollingbourne, about a mile and a half away. When you arrive there, if it be night, you may imagine the ghosts of many a penitent will bear you company awhile. For you are actually on the famous Pilgrim's Way, the way trod by countless thousands who have traveled from Southampton and Winchester to worship at the shrine of St. Thomas à Becket.

"Whence and whither, jolly pilgrims, whither ride ye forth today,
That like Kings ye canter, canter, canter on the King's highway?"



A COTTAGE IN LEEDS VILLAGE

From a Sketch by the Author

It is little more than seven hundred years since first pilgrims used this yew-fringed by-way. The main road to Canterbury might have been better, but sturdy beggars and footpads lurked in thicket and wood, and the soldier police wanted payment for protection. Then the great highway was expensive with tolls, which poor pilgrims could not pay. If you are inclined, you, too, may follow some day in the footsteps of Chaucer's immortals, but today linger for awhile in Hollingbourne. There is the Manor House to see, and the Church of All Saints.

Notably the house near the station, called Godfrey House, is a wonderful study of Tudor domestic architecture. Many little villages nestling in the valleys of this part of Kent, within walking distance of the Park Gate Inn, are worth visiting and studying. There is Lenham, for instance, with its houses of the period of James I.; Harrietsham, another interesting hamlet; and Pluckley, where architectural remains are to be found of former prosperity of the village when the wool trade with the continent of Europe was still flourishing.



THE KITCHEN GARDEN OF THE INN

THE NEW BELLEVUE HOSPITAL

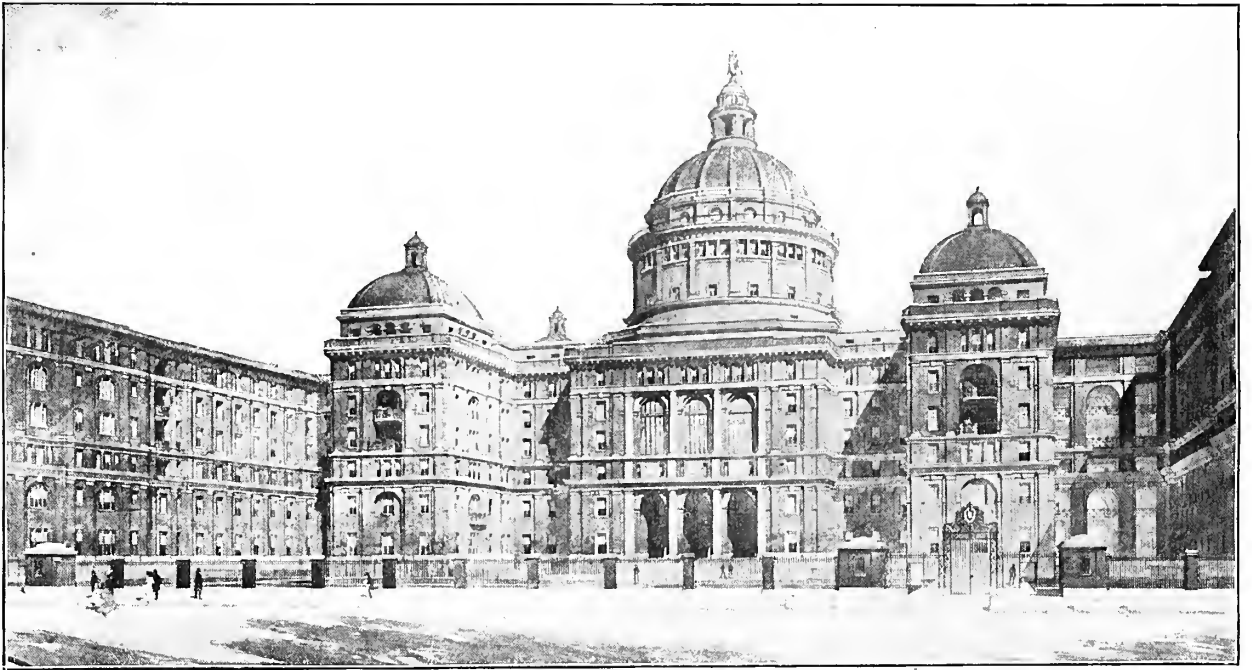
NEW YORK CITY

DESIGNED BY McKIM, MEAD & WHITE, ARCHITECTS

BELLEVUE Hospital is, with its connected hospitals—Fordham, Harlem, and Gouverneur—the city hospital of New York. It receives temporarily, in addition to the usual general hospital cases, the insane, criminal and alcoholic, and, besides the patients who naturally come to it, it must take those whom the privately endowed hospitals cannot or do not wish to care for, and whom they send to Bellevue to the number of fifteen hundred and upwards quarterly.

Each, of course, had less than half the proper area; and the overcrowding in this instance was in a ward where the patients must be carefully watched to prevent them from doing violence to themselves or others.

In the Boston City Hospital, and in the privately endowed hospitals of New York, there are four or five patients per nurse. In Bellevue, there are from nine and ten upwards, sometimes as many as eighteen, per nurse. It is impossible for a nurse to give

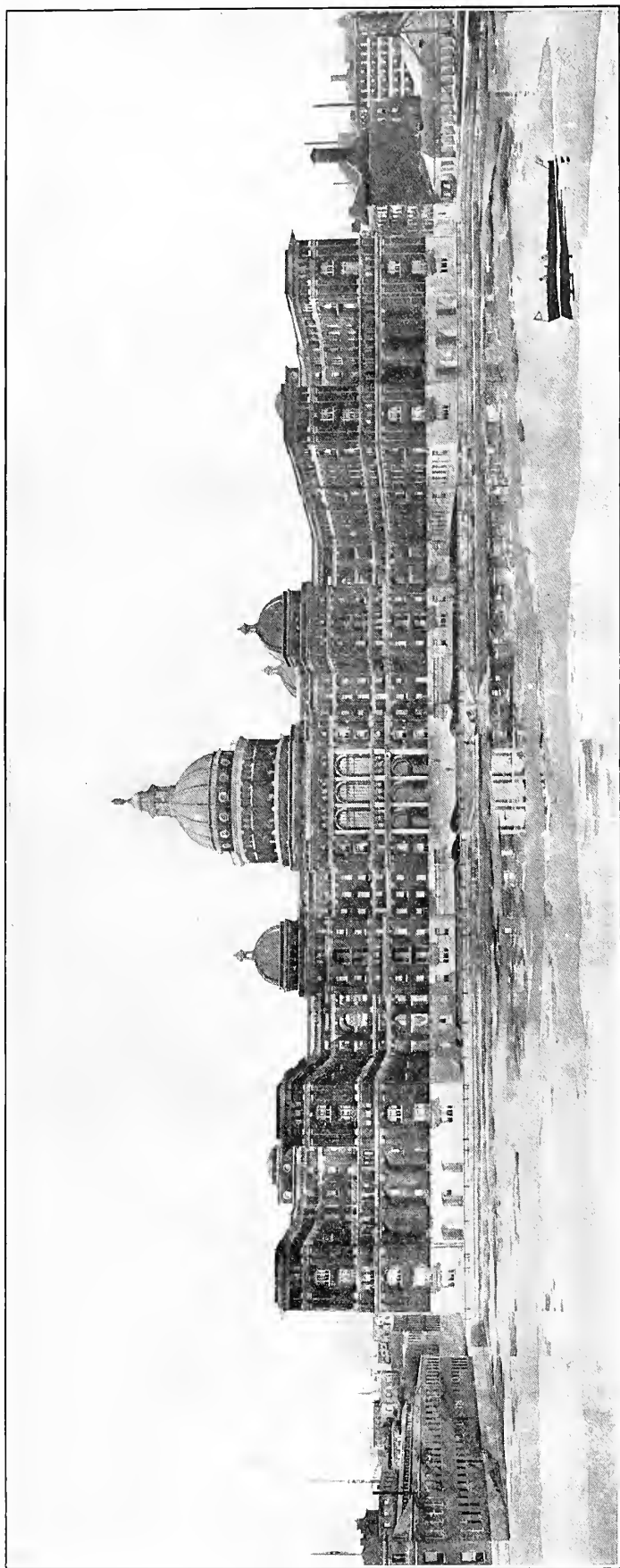


A PERSPECTIVE VIEW SHOWING THE ENTRANCE TO THE HOSPITAL FROM FIRST AVENUE

The existing buildings have a nominal capacity of nine hundred. One hundred and twenty-five are discharged daily. One-half of these are not in fit condition to leave the hospital, but they must do so to make room for more pressing cases. There is no room for convalescents: there is not enough room for the seriously ill. In one prison ward, designed for ten, there were at one time during the past winter twenty-two patients—twelve on mattresses between the beds.

proper attention to so many, even when they are ordinary cases, to say nothing of when they are insane or alcoholic. Under such circumstances, and with improper housing, the medical staff has had several instances of prostration among its members.

These conditions are not the result of bad management. They are, on the contrary, partly the result of as good management as is possible with the inadequate accommodations, for the treatment of the sick has been



A VIEW OF THE HOSPITAL FROM THE EAST RIVER

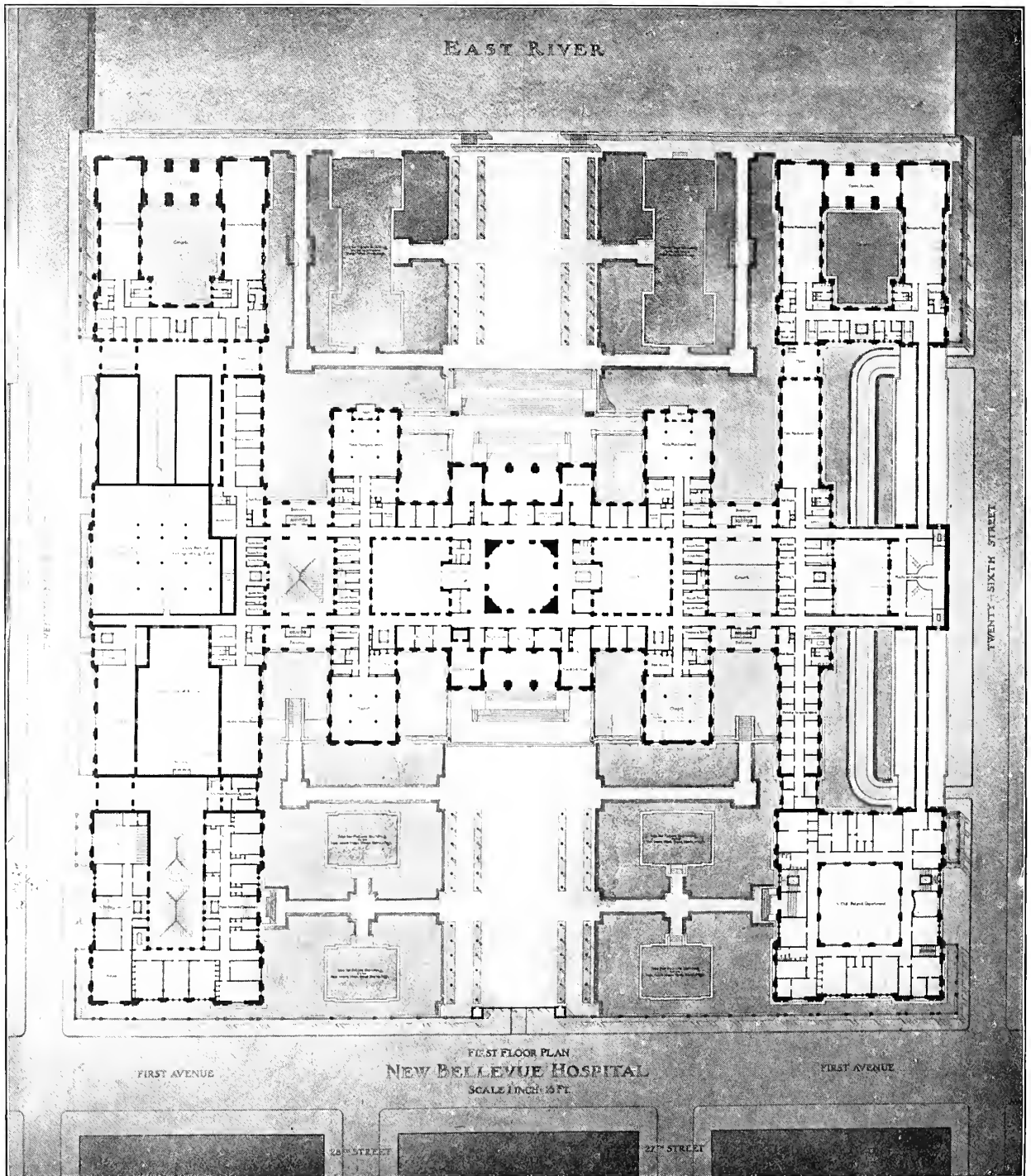
so improved that much of the fear of this hospital among the poor, with whom it had a bad name, has been removed. Their willingness to resort to it has increased, while there has been no increase in its capacity. Some relief is had by sending patients to Blackwell's Island, but the number that can be so disposed of is limited. Fordham and Harlem are to be increased, but they will be sufficient for their own parts of the city only, and will do little or nothing to relieve Bellevue. The private hospitals are crowded, some of them cannot continue to meet the present demands on them, and the increase of recent additions, such as Mount Sinai, is already anticipated. Bellevue, therefore, though already inadequate, has to face not only the increase due to the changing attitude on the part of the poor but also the increase naturally accompanying the increase of population.

. . . .

The new hospital is to occupy the site of the present one at Twenty-eighth Street and East River, with the addition of the block to the north, a total area of 710 by 715 feet. It will consist, exclusive of lower buildings, which may, but which probably will not, be placed in the two great courts, of seven buildings connected by open galleries. The principal axis runs northwest to southeast, with the principal exposure to the southeast, over the East River.

The majority of the wards are placed toward that exposure. The buildings at the south and east corners contain respectively the principal groups of medical and surgical wards, in seven storeys, arranged in pairs on each side of courts open to the southeast. Across the end of the courts are open galleries, three storeys in height; at the opposite end are the

The New Bellevue Hospital



THE NEW BELLEVUE HOSPITAL—FIRST FLOOR PLAN

dependencies of the wards — quiet rooms, dining-rooms, toilets, etc. Behind the principal medical pavilion is the building containing the receiving department in the lower storeys, and medical operating rooms and additional medical wards in the upper. Behind this, at the west corner of the site, is the

building containing the out-patient department in the lower storeys, and lodgings for female help in the upper.

Behind the principal surgical pavilion is the building containing the surgical operating rooms and additional surgical wards, with the surgical amphitheater in the upper storey,

and with the power station and kitchen in the basement. Behind this, at the north corner of the site, is the building containing lodgings for male help.

The administration building forms the cross of the "H" of which the above groups are the legs. It contains the usual administrative offices in the lower storeys. In the upper storeys are the rooms for the medical staff, with a gymnasium in the dome. The two pavilions projecting from the administration building to the southeast contain medical and surgical wards. The corresponding pavilions on the opposite face contain, each, a chapel in the first storey, and wards for detention cases above.

The wards contain twenty-four beds each, with 110 square feet and 1,450 cubic feet per bed. There are balconies or loggias attached to each ward for solariums. In addition, the flat roof will be used as a roof-garden. The toilet-rooms, contrary to general theory, but agreeing with general practice, are in the ward-buildings instead of being in isolated pavilions or towers. The exterior is to be of Harvard brick, with cornices, etc., of stone, and with the dome of copper.

The heating and ventilating system will be plenum-vacuum, the air being forced through heaters at the bottom of the supply-ducts and exhausted by fans in the roof. The kitchen service will be by means of an electric road in the basement, delivering to the dumb-waiters and elevators in the various buildings. The ambulance stables are under the medical operating-room on Twenty-eighth street.

. . .

The total capacity of the new hospital will be 2,800 beds for patients. With doctors, nurses and servants, the number of inmates will be between 4,000 and 5,000. The largest modern hospital is the Royal and Imperial at Vienna, with 2,000 beds. Next to it are the Civic at Strasburg, the Eppendorf and the General at Hamburg, with about 1,600 beds each. A few other German and Austrian hospitals have be-

tween 800 and 1,000 beds. The English, French and American hospitals generally have under 800 beds, and the great majority of large hospitals have less than 600 beds. We must go back several centuries to find a hospital equal to Bellevue in size. The Hôtel-Dieu at Paris contained, about the fourteenth century, 3,600 patients, probably several to a bed. The great hospital of Milan, of the fourteenth century, had 3,000 beds.

The great difference between the proportion of the area of the site to beds here and in the European hospitals indicates a type of hospital that has been developed chiefly in American cities. Here, there is one bed to 200 square feet of site. The smallest proportion in Europe is 365 square feet per bed.¹ That is an exception, for the Continental hospitals have generally more than 1,400 square feet per bed; the English hospitals somewhat less. But in New York Hospital, properly a single pavilion, and in St. Luke's, New York, consisting of a number of pavilions, the proportion is approximately the same as in Bellevue. The result, obviously, in order to avoid covering the entire site with wards, must be the abandonment of low pavilions, and the adoption of a system of superposed wards. Within limits, and when the horizontal distance between the wards is sufficient, there seems to be no inherent objection to such a system, except that dependence must be placed on artificial ventilation. It is unfortunate that the restriction of area should be greatest in cities, where large hospitals are most necessary, and where the surroundings are the most unfavorable. The high cost of land is the first, and not an especially good, reason for it. The objection to interrupting the continuity of a city is a better one. But in London, at St. Thomas' Hospital, which has four storeys of wards, and which is in a situation very similar to Bellevue, having the river on the one side and the city on the others, they have managed to obtain land enough to give 665 feet per bed. ARTHUR DILLON.

¹ The figures given are chiefly from Burdette, from Tollet, and, at second-hand, from Moualt & Snell.



The House from the Street

THE UTILIZATION OF A SMALL SUBURBAN LOT

AT LONGWOOD, MASSACHUSETTS

KILHAM & HOPKINS, ARCHITECTS

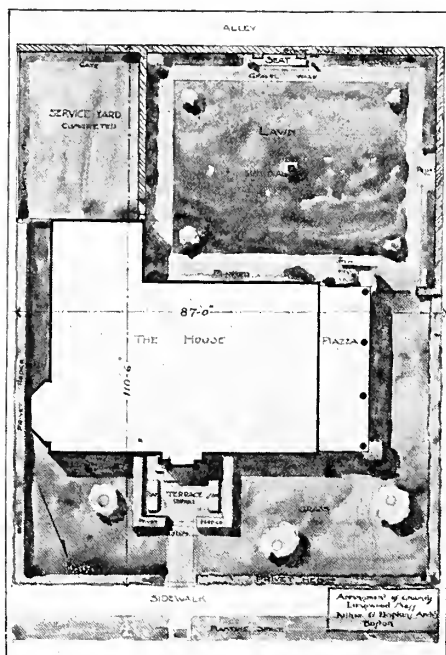
IT often happens that the owner of a small suburban place contents himself with merely rounding up the soil of his lot and sowing grass seed on the rolled surface, after his house is completed. The space is too small, he says, to do anything else with it; and if he goes so far as to have a few Japanese barberry plants arranged around the steps, his bosom swells with conscious pride at his efforts to beautify his neighborhood. Fences or high hedges he generally discards as interfering with the free view through the block, so dear to the present-day American heart.

The fact that on the first approach of warm weather his family incontinently flees to the seaside or country, and remains there until the first frosts nip all but the hardiest plants, causes the wife to say, quite naturally, that as she

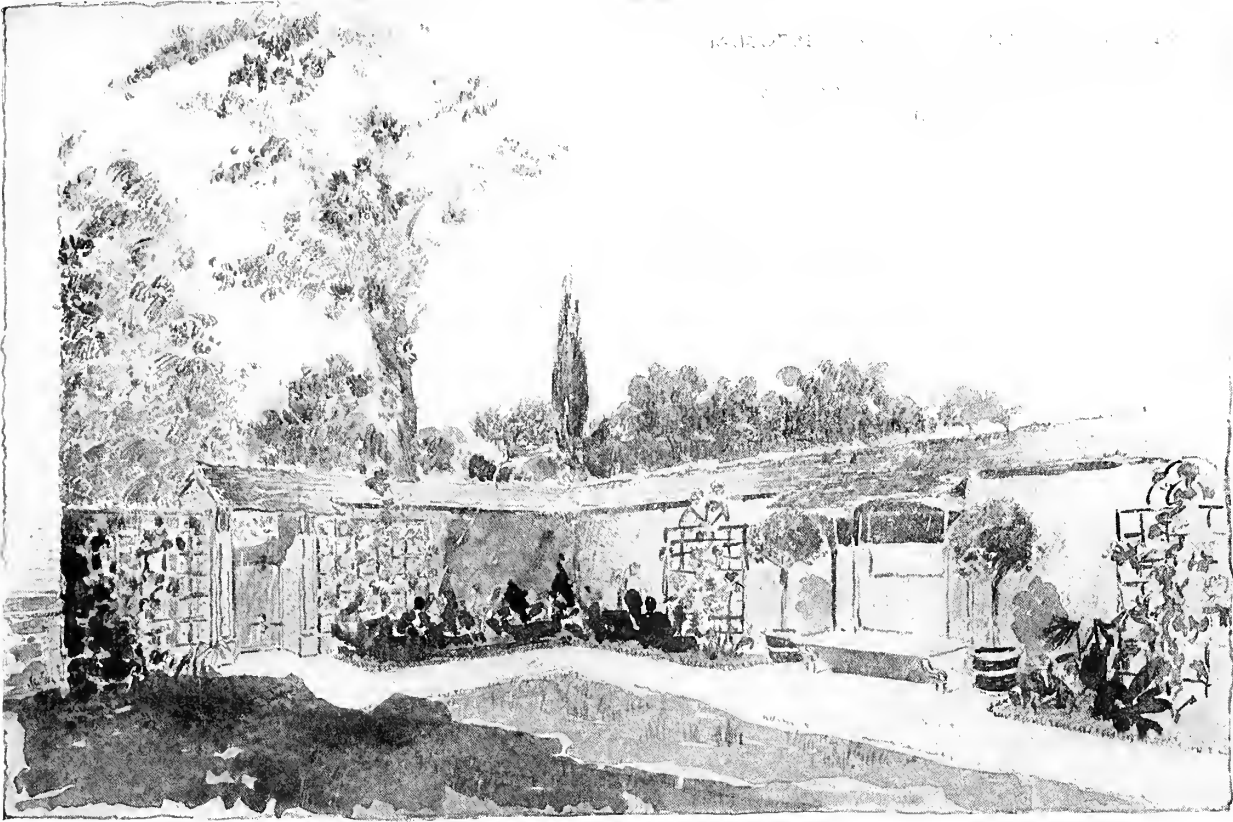
is to remain away all summer there is no occasion to start a flower garden for the benefit of the stray tramp or idle chore-man or, most unfortunate of all, the deserted American husband who sleeps in the empty house. This theory has caused one of the most desirable suburbs of Boston

to be converted into a sort of summer desert of dull green lawns, shade trees and glaring macadamized roads, along which one will search in vain for flowers or any evidence of an interest in gardening.

That the theory is fallacious may be shown by the accompanying illustrations of a house and garden in Longwood, Massachusetts. The house faces north upon an interior lot 87x110 feet in size. Restrictions and other considerations caused the building to be placed 27 feet back from the street. Owing to the difficulty of raising any flowers in the



THE PLAN OF THE LOT
Property of Mrs. Richard Briggs



A CORNER OF THE GARDEN
From a Water-color Drawing by the Architects

shade of the house, the front plot has been treated simply with a raised terrace, paved with brick, laid herring-bone fashion, and surrounded by a high privet hedge with white Roman seats, making a sort of small forecourt inside the main hedge which runs along the sidewalk and encloses all the front part of the lot.

The entire back of the lot is enclosed by a gray stone wall, seven feet high and having a shingled cap; and there is also a dividing wall, which separates the paved service yard from the rectangular garden proper, which is

about 48 x 60 feet. This gives a sunny and entirely private domain, treated simply with a border of bright flowers surrounding a rectangular grass plot and gravel walk. There is a sun-dial and wall seat and lattices for vines with steps of field stone bedded in the grass leading up to the piazza.

The cost of the garden with its seats and hedges is but slightly over that of the regular finished grading, and the owner has a charming retreat in which he can enjoy as much privacy as would be afforded by a thousand acres.



THE MOOSEWOOD MAPLE

A USEFUL ORNAMENTAL TREE

By ANNIE OAKES HUNTINGTON

THE forest flora of Northeastern America is exceedingly rich in variety, and among so many species of large trees, each holding strong, individual interest, it is not strange that *Acer Pennsylvanicum*, the little Moosewood Maple, has been somewhat overlooked in decorative planting. In spite of this fact, it is one of the most beautiful small trees to be found in our Northern woods, and one which abundantly deserves a place in our shrubberies and gardens.

The Moosewood never grows to be a large tree, but this renders it most desirable to the landscape gardener for use in certain situations. Where a belt of tall trees rises too abruptly from surrounding open fields, on an estate, a connecting intermediate growth may be obtained by planting this maple. The corn-crop appearance of timber trees in a farmer's wood-lot, for instance, is removed by a fringe of low growth, springing up from beneath, and one has only to be reminded of Moosewood Maples along a woodland country road to acknowledge how beautiful this growth may be.

When a boundary plantation of trees between two country places is not heavy enough to conceal a neighbor's unsightly buildings, the Moosewood may be employed to thicken the growth between trunks of the taller trees with excellent results,—its large leaves form a dense foliage of impenetrable green.

On small suburban grounds, where the land is limited in extent, the Moosewood cannot be too highly recommended. In plantings of massed shrubs, so frequently

used on small estates to frame in the lawn and to conceal the boundaries, it is often necessary to have height at the back, behind low-growing shrubs, and then no better tree than the Moosewood Maple can fill in this vacancy.

As a single, specimen tree it is graceful and well-formed, with an erect habit of growth, smooth, crimson-colored stems and a trunk of unvarying green, both in winter and in summer. It seems perfectly extraordinary that there should be so much color in the bark of this tree, and the occasional black and white vertical lines, which mark the trunk, serve to accentuate its lovely color. The large, three-lobed leaves are taper-pointed, with deep, well-defined veins, and the body of the leaf is rich in texture and strikingly beautiful, even to the most casual observer. Its greenish flowers grow in graceful, pendulous racemes, not particularly conspicuous, but in June the drooping clusters of green fruit, with wide, diverging wings, produce a most decorative effect. In autumn the leaves turn yellow in color, and seem to emit a soft, translucent



BUDS OF THE MOOSEWOOD MAPLE
IN WINTER

light when sunshine strikes them. Even in winter the Moosewood is not without charm, for the recent shoots and buds are a rich *sang de bœuf* red, with the embryo leaves folded away under smooth, red bud-scales and silvery inner coverings. I recently examined a bud which contained two miniature leaves, scarcely one-sixteenth of an inch in diameter, and it seemed incredible that these tiny, but perfectly formed leaves in the

bud, should eventually expand to their normal size of five, or seven inches across. The qualities which make the Moosewood desirable as a specimen tree, for gardens and country places, are emphasized by the praise of Professor Charles S. Sargent, in the "Silva of North America." "The excellent habit of this small tree," he says, "the brilliancy of its young leaves and bud-scales in early spring, its handsome, graceful flowers, its large bright summer foliage and brilliant autumn colors, and the conspicuous markings of its trunk and branches, more striking in winter even than in summer, make it a valuable garden plant, beautiful at all seasons of the year."



A SEED SPRAY OF THE MOOSEWOOD MAPLE

The history of this maple dates back to about 1750, when it was discovered by a Swedish botanist, named Peter Kalm, while he was traveling through our forests. He was a favorite pupil of the famous botanist Linnæus, and was sent out to this country by the Swedish Government in 1748. The name *Kalmia* was given to the Mountain Laurel by Linnæus, in honor of his pupil.

That the Moosewood is a native of North America, and flourishes under cultivation with the same

healthy vigor and beauty which it manifests in the woods, justifies a final belief in its excellence as an ornamental tree.

"OUR MOUNTAIN GARDEN"¹ shows that a little knowledge is not a dangerous thing when, in a garden, it yields the way to Nature. There is respect for Her in an ignorance which shrinks from making the corrective touch that technical knowledge always too gladly gives. And yet there is wisdom and more than wisdom in the service to which the author of this book puts the common flowers of the New Hampshire Hills. There is a true valuing of the wild beauty of Nature, the charm of her wayward luxuriance, both of which the author finds worthier of imitation than of change. So

when the upheavals caused by the building of the mountain cottage are to be covered with green, wild flowers and shrubs that grow near by are chosen. Weeds also are welcomed, the particular favorites being the "splendid, stately mullein," whose leaves are compared with flannel, and the giant cow parsnip, with almost tropical foliage. The place which is the subject of the book is situated between the valleys of the Gale and Landaff Rivers and has as a culminating figure in its outlook the rocky summit of Mt. Lafayette. To this picturesque spot Mr. and Mrs. Theodore Thomas retire for summer recuperation, and here the garden—"a strictly home-made affair"—has been created under the disadvantage of no hotbed, or greenhouse, or gardener or even

¹ "Our Mountain Garden," by Mrs. Theodore Thomas (Rose Fay). 212 pp. Illustrated. New York and London, Macmillans, 1904. Price, \$1.50 net.

a hose, and on a wild, rocky mountainside "in a climate where frost can come every month in the year; where the mercury goes twenty degrees below zero in winter; and where water and fertilizers are at a premium." Incidentally the cost of the garden was absurdly little.² With the help of a "Handy Lad," a barrowful of black-eyed Susans, together with the red berries of the elder, were planted at the base of a bare wall. They were not planted but poked in, the author tells us. They did not grow, but she replaced them in her undaunted enthusiasm with something else that did, for her garden-craft is as prodigal as the seed-sowing of the open field. It starts many things and awaits the success of what, by its tenacity of life, determinedly thrives. No nursery lists were made, nor were florists' catalogues pondered over; even the books upon landscape architecture written by the "Wise Ones" were regarded with suspicion. An exception to this was in favor of the author of "The English Flower Garden," with whose lore alone she was content to strike out and gain experience and information for herself. The simple processes of Nature were learned with child-like delight, and the discovery of the secrets of growing green things has been related with good-humored ease and unusual literary grace. And yet the book is not a vacant rhapsody of elusive content for those who would learn to do what its author has done. With the genuine *esthetic* sense for flowers ever above the *horticultural*, she has truly painted her landscape, having all the while the dominating idea "to keep it as nearly as possible as Nature made it. It was our endeavor to produce nothing which was not already there, but to enhance, as far as our taste and judgment allowed, the natural features of the location." Difficult aims are these, and their accomplishment is a subtle thing to put upon paper. Perhaps for that reason it has seldom been attempted. Mrs. Thomas' book goes far in succeeding at the task, besides entertaining the reader at every page. Pleasant digressions upon amateur house-building, the taming of the birds and wild creatures of the wood, and amusing incidents in the summer life on the mountainside, contribute to make the book the most readable story of a garden yet written in this country.

"LITTLE GARDENS"¹ is a blithe and witty plea for beautifying outdoor spaces of limited extent. "There are many books on gardening for the few who have large estates, and few, if any, for the many who have small ones," remarks the author as he chooses as the fittest subject for improvement the average city back yard. Here are indeed numerous opportunities, which are usually ignored and for reasons that Mr. Skinner declares are imaginary. He shows how easy these barren city spaces may be made into scenes of refreshing beauty, and that even kitchen-gardening may be carried on here to the extent of supplying the needs of a modest table. The city's grime and smoke render all the more a boon the enlivening color of the verdant life that survives them. Formality in planting the author wisely prefers in these small areas, for it "enables us to utilize our space most fully; it exposes the whole yard at a view; it gives opportunity for the cultivation of a sufficient variety and of brilliant groups. Harmony is better esthetics than contrast; wherefore the fixity of the garden plan conforms not disagreeably to the stubborn architecture that hems it in." Yet the author believes the gentility of the city garden not to be destroyed by the presence of certain picturesque weeds, and his real love for these old comrades of wood and roadside is betrayed in his chapter on the wild garden. From the city lot of 25 by 60 feet it is an easy step to the suburban and country yard, which draws forth the enthusiasm of the writer's pen upon the selection of flowers and shrubs, the means of making between them the peace of harmonious color, the introduction of water to the gardens, and also decorative materials, such as pottery and marbles.

BOOKS RECEIVED

"Marks on Old Pewter and Sheffield Plate," by William Redman. 82 pp., octavo, illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.00 net.

"Stories of Earth and Sky," "Stories of Birds and Beasts" (The Heart of Nature Series), by Mabel Osgood Wright. Macmillan, 1904. Price, \$1.00 net.

"Pompeii," by R. Engelmann (Famous Art Cities). 112 pp., octavo, illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.50 net.

"Venice," by G. Pauli (Famous Art Cities). 173 pp., octavo, illustrated. Imported by Charles Scribner's Sons, 1904. Price \$1.50 net.

"Stained Glass," by Lewis F. Day. 155 pp., 16mo., illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.25 net.

¹ "Little Gardens," by Charles M. Skinner. 250 pp., 12mo. New York, D. Appleton & Co., 1904. Price, \$1.25 net.

